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## A Nation-wide Brotherhood in a Great Cause

JAMES L. MURSELL

**T**HIS SPRING I have had the privilege of visiting and addressing meetings of several of the regional organizations of the Music Educators National Conference. It has been a memorable experience. To journey to widely separated cities, and to find in each numerous gatherings of men and women, many of whom have come from far and not without sacrifice, to discuss the problems and promote the interests of music education, is something I shall not soon forget. As a speaker I found it a humbling experience, for one could only wish one had more of wisdom and insight to offer these splendid and devoted people. But also it was a heartening experience, for it has made me doubly sure that the cause of music is a winning cause, the power of music a waxing power. To sum up the impressions left by such an experience is no easy task. Yet I wish very much to try to share with the readers of the JOURNAL something of what I have seen and learned and felt.

First of all, I have been deeply impressed with the tremendous vitality of the music education movement. As a mere spectacle these conferences are amazing. Our subject is a new-comer in the schools. It lacks the powerful support of age-old tradition. Yet what other field of school work makes any such showing? These are unique educational gatherings. Their mere magnitude is a testimony, an act of faith, which must impress the most superficial observer. No one, I think, who attended them, could resist the conviction that here is a living, growing thing.

Yet size alone tells only a small part of the story. These conferences are pervaded by a spirit which has too often been lacking in the educational world. Perhaps not everyone who attended could say just what it is. I am not sure that I can myself. But it seems to me to come to this. We music educators feel in our bones, whether we put it into words or not, that we are educating boys and girls *for* ampler living by ampler living. We are dominated by an instinct that our job is not just to teach our stuff as so much sterile subject matter, but to bring music to young people as a means of joy, and self-expression, and stability, and strength. We may not always state this philosophy clearly to ourselves. But we can't get away from it. It seemed to

me to pervade the conferences, and to make them educational gatherings qualitatively as well as quantitatively unique. Moreover I think that the presence of this spirit is the true secret of their numerical and material success. Mechanism and administration indeed are necessary. But no mechanism, no administration, no mere promotion or publicity, can account for what is going on. Only the living spirit can account for it. And I believe that the future prosperity of our conferences depends absolutely upon the extent to which we are true to that spirit.

Then, to present the converse of all this, I was impressed with the enormous and indispensable value of our great national organization. The music educator who stays outside the Conference, or who fails to participate in it as fully as he may, is slamming the door in the face of his own opportunity. It would not be hard to list the numerous obvious benefits of Conference membership. But this is not quite what I mean. I have come from these meetings convinced that they are means whereby we may become able to give fuller and better service to the boys and girls for whom we are responsible. Here is opportunity for what every teacher needs above everything—*growth*! Here is opportunity to save oneself from ruts; opportunity to learn and to teach, to get and to give, to renew enthusiasm and faith; opportunity to catch the gleam of living vision. The Conference is a rich and potent means of grace. To neglect such opportunity surely is tragic folly.

And the Conference not only serves the music teacher. Also it serves the boys and girls directly. When a school music group has worked faithfully and hard for a Conference appearance, undertaken the adventure of journeying to the Conference city, and made its offering, is not this a significant experience? Can it not benefit these young people, both musically and personally? Will it not reflect back upon their work, and create a new and living bond between them and their musical instructor? Surely we do well to covet such things for our young people, and to support and cherish the organization which makes them possible.

Then the entire experience was made to me more noteworthy because I travelled a good many thousand

miles in the company of a group of Conference exhibitors. It made me realize anew how very much music education owes to the publishers. Anyone in our work who takes a merely cynical attitude towards commercial interests is certainly mistaken. One of the sure signs of the stability of our undertaking is that it offers reasonable opportunities for commercial profit. The exhibitors, as I have come to know them, are people who have very much at heart the best things in music education. Increasingly they see their profit in manufacturing materials of high musical and educational value. This is a most healthy symptom. The quality of the books and devices available is amazingly high. The exhibits are a most important factor in making the meetings worth while. Here is an aspect of our enterprise which should command enthusiastic support and keen sympathy. Its educational significance should be a guarantee of its commercial success.

Looking towards the future, it seems to me that two lines of development are to be desired. First I would hope for a steady enhancement of the significance of the section meetings. The conferences, I believe, would do well to offer increasing opportunities for the intensive and serious discussion of special problems, by specialists, for specialists. This implies the small group, and the program presented by experts on a high level

of professional competence. I sometimes seemed aware of a slight lack here.

Then I believe that the Conference should throw more and more of its weight towards the promotion of community music. School music is growing up. So are the children to whom these new musical experiences are being offered. What is to become of them? Where are they to find musical opportunities after leaving school? Here is a responsibility brought upon us by our own success. We seek to promote music in the lives of these young people. Very well—we should try to arrange things so that they may continue to enjoy and use it as they grow older. Much of the future strength of our work will depend on this. We have already gone far, but still the watchword must be *Forward!* Here is a great task looming ahead. Shall we meet it? If the past is any augury for the future, I believe we shall.

This is but a sketchy and partial review of the personal feelings of a single individual. I can sum up in a sentence what this entire experience has meant to me, and the essence of all that I have been trying to say in these pages. It comes to this—a keen and heartening sense of a nation-wide brotherhood in a great cause. I could desire nothing better for every worker in the field of music than that he should share it.



**PROMENADE CONCERT—CALIFORNIA-WESTERN CONFERENCE AT PASADENA**

Daily concerts in the patio of the Maryland Hotel, with tea and cakes served in the lounge, were attractive features of the California-Western meeting. Picture shows University of Arizona Band, Joseph De Luca, Conductor. Concerts were also given by Lodi High School Band, Sidney A. Halsey, Conductor, and Modesto High School Band, Frank Mancini, Conductor.



# Music In Its Highest Fulfillment

HOWARD HANSON

Director, Eastman School of Music

**M**Y SUBJECT HAS TO DO with the end objective of music itself; the ultimate purpose of our endeavors as teachers; the final goal toward the realization of which the great organizations of our profession are striving. It is concerning the definition of this end objective that I wish to speak in order to clarify, at least for my own sake, the theories upon which we are building our progress, and to put myself on record regarding a philosophy which seems to me to be of supreme importance.

The music educator is frequently called upon to enumerate and identify those products of education in the art which may be accounted of significant value in the development of the individual—of value, that is, not only to the few who are to become professional followers of the art, but to that many-times larger group where interest in music must always be secondary.

Many eloquent expositions which have been made in the past will recall themselves to your memories. The value of music study as an introduction to great literature has been pointed out; the benefits of the acquisition of that fine coördination of mind and body required in performance have been indicated; the personal development resulting from the achievement of the balance between intellect and emotion required in proper interpretation has been stressed. To this list of advantages have been added many others including the highly important social development resulting from the working together of many individuals in ensemble performance.

In organizing for the attainment of these objectives the secondary school has been more effective than the college. Without that devotion to tradition, which sometimes hinders, the secondary school has utilized music in its completeness, not divorcing theory from practice, but developing the student whenever possible through actual participation.

Regardless of the institution or individual, however, all of us can, I believe, agree upon one simple and general definition of purpose: The sensitization of the individual for the reception of music in its fullest beauty and meaning. The world has always been full of those who "having ears, hear not" with the result that one complete phase of the manifestation of beauty is closed to them.

What is this music for the understanding of which this nation is educating on a scale never before attempted? Is the manifestation of beauty to those who have become sensitized worthy of the effort? If this education goes forward to its ultimate goal, without recourse to shabby short-cuts or cheap substitutions, and

without flinching from the difficulties of the task, the answer is, I believe, unquestionably affirmative.

There is music which entertains our rhythmic susceptibilities. There is music which soothes our nervousness. There is music which stimulates sentiment. But there is still another music: music which, perceived by a sensitive listener, expounds a greater philosophy, awakens deeper emotions, and brings to life latent spiritual forces buried beneath the casual consciousness of everyday life. This is the mystic power of music when that music is of transcendent greatness. The road to the understanding of such music is long and difficult. It does not easily deliver itself of its secret, but its message once read and understood, the cost of its translation does not seem great.

And when does music achieve its ultimate greatness? Only, in my belief, when the writer and performers of that music have been inspired by thoughts and visions of surpassing spiritual beauty.



Meditating on this much-debated question of inspiration, my mind went back to the life and works of one of the two masters whose two hundred and fiftieth anniversaries we are this year celebrating. Johann Sebastian Bach during his lifetime developed, perfected, and, in a sense, brought to a conclusion the greatest contrapuntal period known to modern music. Built upon the newly-grown tonalism of the seventeenth century, which was itself a product of the modal counterpoint of the equally great sixteenth century, he brought to maturity a technique which has never been—and perhaps never will be—surpassed.

But let us not allow the transcendent technique of Bach blind us to the qualities underlying his music, without which the technical dexterity would become merely a delightful display of cleverness and ingenuity.

Composers and theorists may look to the "Kunst der Fuge" for an astonishing exposition of the technical resources of the form, but the man—and particularly the layman—who wishes to learn the secret of Bach's greatness must look further. He will find his answer in the great choral-prelude "Out of the Depths I Cry to Thee"; in the B minor Mass; in "The Passion of Our Lord According to Saint Matthew."

Here is surely no technician juggling contrapuntal imitations for the delight of the knowing. Here is Bach, the man, the musical apostle of the Reformation, the great Lutheran, pouring out his soul to his God, in prayer, in supplication, in sorrow, and in thanksgiving. Surely no man with ears that hear can listen to the sublime chorus at the end of the Saint Matthew Passion without being moved to the depths of his feeling. And

An address delivered at the 1935 biennial meeting of the Eastern Music Educators Conference, Pittsburgh, Pa., reproduced from the author's manuscript as prepared for the 1935 Yearbook of the M.E.N.C.

when the chorus sings the words, "Now is our Lord laid to rest," it seems that the Nazarene himself must have been moved by the devotion of His servant.

But the Protestant church is not alone in the manifestation of this power to lift the souls of men through music. Over a hundred years before the birth of Bach, the great Palestrina, living his life as a humble follower of the Roman church, was serving that church with a devotion as great and a soul as noble. Little is known of his life, but through his works we may gain an insight into his essential being.

And here again, though we may admire the flawless polyphony of his music, the grace of the individual vocal line and the magical qualities of its contrapuntal rhythm, again we must look within to find the secret. And here once more we find our answer in such a work as the "Pope Marcellus Mass."



You will remember the history of the development of church music during the sixteenth century. Already decadent forces were at work striking at the simple nobility of the Gregorian tradition. Many ecclesiastics, fearing the degeneration of that music, declared themselves in favor of banning the new art of polyphony. To Palestrina, both as artist and as a devoted servant of the church, this must have presented itself as a challenge striking at the very roots of music itself. His conception of music as the handmaiden of religion was being questioned. His response to this challenge was in the form of the great masses which bear his name.

The most famous of these is the "Pope Marcellus Mass" and in it we again find that perfect union of tonal beauty and spiritual depth. From the quiet beauty of the "Kyrie Eleison", the majestic grandeur of the "Gloria in Excelsis Deo", the sweeping, all-embracing faith of the "Amen" which concludes the Credo to the final phrase of the "Agnus Dei", the work is filled with a calm but radiant beauty. In it Palestrina affirms his faith in God and his consecration of his art to the service of that faith.

Handel, the overshadowing figure of the operatic world of the early eighteenth century, reached the height of his expressive powers, not in the operatic field of which he was a master, but under the inspiration of sacred text. His operas, for the most part, are laid away on the library shelves, but his oratorio the "Messiah" gives strength and inspiration to hundreds of thousands of this generation. It is not the Handel of "Julius Caesar", of "Xerxes" who is alive today, but the Handel who could conceive the poignant beauty of the chorus "Surely He hath borne our griefs", the Handel of the Pastoral Symphony and of the mighty "Amen" chorus which raises its towering majesty to the very skies in affirmation.

Even in later days when the exploitation of individualism began to threaten the simple faith of the past the parallel is still confirmed. Beethoven reaches the

full stature of his genius in the "Missa Solemnis"; Brahms in the searching beauty of the German Requiem. Wagner, the arch secularist, felt the moving force in "Parsifal", the story of the simple fool who was to redeem the world.

In modern times the spirit still exists. Elgar in his "Dream of Gerontius", Holst in his "Hymn of Jesus", Honegger in "King David", Loeffler in his "Canticle of Saint Francis"; all of these men have been moved by the same force which once made music great.

The days of skepticism have weakened faith, increased materialistic philosophy, and mocked the aspirations of man, leaving behind doubt, despair, and a great hunger for peace.

But these dark days are not forever. Already there are signs of a spiritual rebirth. Already men are looking for the new day which will bring the promise of fulfilled hope. That these manifestations are now largely in the economic world is not to be wondered at. Christ, Himself, was a friend of the sick and the oppressed. Those who seek the relief of poverty, the restoration of hope to the despairing, are doing His work. With this will come, I believe, a quickening of new sensitivity to beauty; to that beauty which is timeless and unchanging. The sensitizing of our souls and the souls of our students for the reception of this beauty is our greatest task.



I can see before me a vision of a great cathedral of the future; a cathedral which raises high its great dome; whose flying buttresses suggest the infinite circle of eternity. It will be enriched with the noblest art of the sculptor and the painters, and its design will embrace the glories of the architect's grandest dream.

And in this cathedral will be a great chorus, a great orchestra and a great organ. Here all creeds will assemble to worship God and to commune with the Spirit. The organ, the orchestra and the voices of the singers will blend in one great voice of thanksgiving and praise. Music will once more be serving its Master and its greatness will be not of this world. This will be Music set free from the channels of trade; Music loosed from its services in the dance hall; Music liberated from its long period of bondage with its wings once more strong, with the power of Faith soaring high above and singing its song to all men.

But no one shall know who built the building; the name of the sculptors shall not be on their statues; the signature of no painter shall appear on the murals. The names of the musicians shall not be known. But over the altar, high above those who minister, shall be written the words illumined in letters of white flame "Glory to God in the highest, and on earth Peace."

This, I believe, is our greatest task, yours and mine, to make straight the path, toward that day when music will once again serve its God.



# A Plea for Homemade Music

W. OTTO MIESSNER

Chicago, Illinois

**T**HERE CAN be no doubt that school music owes its present degree of survival largely to the increasing part it has played in school, home and community life. Our school orchestras, bands, choruses, glee clubs and smaller ensemble groups have made strong appeals to the public. They have contributed to the social, recreational and artistic activities that distinguish a cultured community. Instrumental classes in piano, in band and orchestra instruments have proven their value to parents because these pupils do make music at home. Our National High School Choruses and Orchestras, appearing before national bodies of educators have thrilled them and aroused them to a proper appreciation of the values of music to these girls and boys. Consequently, they have been willing to demand, in the face of a general hue and cry for retrenchment, that these values be maintained to the utmost.

It is necessary, however, to point out one source of danger in the present situation, particularly in our secondary schools where the emphasis, all too common, has been upon the cultivation and exploitation of the talented few. This applies to schools where symphonic bands and orchestras, a cappella societies and glee clubs receive undue attention, to schools that attract but a small portion of the students because of the necessarily high standards, and that tend to neglect the lower-level interests of the large majority. Indeed, in many cities these organizations consist of student members who have acquired their skills, not in the schools, but through favorable home environments and individual opportunities to learn music. Moreover, many of these organizations tend to require standards that approach more and more closely those of professional organizations, demanding higher and higher degrees of skill and possible to fewer and fewer students. It is doubtful, also, whether it is the function of secondary schools to emphasize specialization in any subject to so high a degree. Consequently, undesirable reactions are apt to follow and school music may suffer a relapse.

In a democracy every child should have an equal chance to discover and to develop his natural abilities at his own level, regardless of his economic status. Unless, therefore, the base of musical opportunity is widened, there is danger that the structure may become top-heavy and fall of its own weight. The corrective here required would appear to be that we engage the interests of larger numbers of pupils in musical participation, in music making on levels within their more limited abilities. There are leisure-time values in recreational music, in amateur music making on many levels that have not yet been fully realized.

Too few elementary pupils carry the music learned in school into the life of the home; many do not because they cannot; we have not shown them how. Fewer than ten per cent of pupils entering high school can read simple vocal music, according to the testimony and the complaint voiced by high school teachers of music. Pupils who play piano, orchestra or band instruments can read their parts; most of them elect music in the high school and they practice their music at home. Children who have been taught only to listen and to sing songs without having learned to read are unable to make music out of school. These facts deserve closer analysis. Possibly we may discover in them certain relations of cause and effect. We may also discover why less than two per cent of liberal arts students in our colleges and universities make any further acquaintance with music. Is it because the music of our elementary and secondary schools has never really functioned in their lives?

These facts indicate that we need to take inventory, to reappraise our assets, to redefine our objectives, to reinspect our materials, methods and results; to make sure that they harmonize with the general objectives of education in a democracy, the cardinal principle of which is "Equal opportunity for all." Every child must have an equal chance to develop his own natural resources of "hand, head and heart." Musical expression is one means to this end. Educators are agreed that music does contribute to most of the "Sacred Seven" objectives of education. Among these are "the mastery of fundamental skills, the development of desirable social attitudes, the worthy use of leisure and contributions to a happy home life."

Educators insist, moreover, that learning must be useful and that it must actually be used, carried over into the spontaneous activities of life outside of school. This means the home, the church or wherever the child is, outside of school. This carry-over must take place in the child's living present, in his here and now. It is a fallacy to conceive of learning merely as a preparation for some possible or probable future use. Thorndike says that "the best time to learn anything is when one needs the knowledge." The need implies that the knowledge or skill is meant to be used—and at once. He also proves by his "Law of Disuse" that "we soon lose what we fail to use." Applied to music, this means that we fail in our objectives unless children do put their musical knowledge to use by carrying it over into the life of the home. This implies "Homemade Music." It suggests, further, more types of hand-made music, because children who play musical instruments can and do make music at home. Children who can only sing songs lack the motivation, therefore they do not make music outside of school.

This article is taken from the 1935 Yearbook manuscript of Mr. Miessner's address at the Southwestern Music Educators Conference, Springfield, Mo., April 1935.

There is a further implication that materials and methods must be adapted to the interests and needs of children, keeping in mind individual differences and the varying levels of skill obtainable within the limitations of a democratic educational system. For only a very few children is there any possibility of a vocation in music. Radio broadcasting, with all its acknowledged benefits in making possible the enjoyment of music to all, has at the same time greatly reduced the chances of professional success except for artists of the first rank. Consequently, we need to stress the cultivation of the amateur spirit, the desirability of making music for its own sake, for the sheer fun and happiness we derive from it ourselves and by sharing it with our fellows.



John Dewey, in all of his writings, particularly in his books, *Democracy and Education*, in *How We Think* and in *Interest and Effort*, points out repeatedly that "Learning is Growth"—"Learning is Development"—"Learning results from experience gained in exercising the senses, by making physical responses to stimuli." He states that we think with our muscles, and, particularly, with our hands, as well as with our brains. He is a persistent advocate of "Learning by Doing" rather than by memorizing facts or formulas found in books. Again and again, he cites the precepts of the fathers of education—Comenius, Rousseau, Pestalozzi, Froebel, Horace Mann—and deplores the fact that, even today, we fail to carry them out. Moreover, when he speaks of "Doing" he means doing, manipulating materials with the hands, experimenting, working with concrete objects, changing their relationships, observing, comparing, noting results. From these physical activities with

things, reflective thinking results. From such objects, percepts and activities, together with their names, concepts are developed and these, organized, lead to knowledge and to skill.

Applied to the learning of music, this procedure suggests that children should have, in addition to listening and singing, ample opportunities to handle musical instruments, for these correspond to the tools used in other activities; the carpenter's tools, drawing materials, kitchen utensils, for example. Says Dewey, "There must be more actual material, more stuff, more appliances, more opportunities for doing things. . . . In the absence of the materials and occupations which generate real problems, the pupil's problems are not really his; hence the lamentable waste in carrying over such expertness as he has achieved in dealing with them to the affairs of life beyond the schoolroom." What can this mean, when applied to music, but that children must have musical tools, instruments, to deal with, to manipulate, if they are to learn?

Right here is a problem of such enormous significance that it is impossible to enlarge upon it within the limits of this paper. It has within it a whole new philosophy of music education. Rather, it is very old, going back as it does to Rousseau, Pestalozzi and Froebel, yet very inadequately realized, much less practiced. True, our rhythm bands and toy orchestras, our orchestras and bands, our piano, violin and other instrumental classes are evidences of tendencies in this direction.

Dalcroze, in his eurhythmics, has made a noteworthy contribution to the more rational development of the element of rhythm through body movements and the

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NORTHWEST HIGH SCHOOL CHORUS, ORCHESTRA AND BAND

The three "All-Northwest" organizations enrolled over five hundred singers and instrumentalists from the schools of the Northwest states. Here they are shown assembled on the steps of the state capitol at Boise with their conductors, John W. Beattie, George Dasch and James R. Gillette, members of the Chorus-Orchestra-Band committees and Northwest and National officers.



# Why Resolutions?

KARL W. GEHRKENS

**T**HE RESOLUTIONS adopted by the North Central Conference at Indianapolis touch upon such fundamental aspects of the music educator's work that they deserve more than the ordinary obituary service of being read at a small business session and then being solemnly buried in our annual report. As a member of Chairman Russell Morgan's Committee on Resolutions, I may perhaps be pardoned for a brief comment upon what was back of the "declarations of faith" that were finally decided upon. The resolutions were as follows:

## I

WHEREAS, We believe the selection of music that is genuinely worth while is one of the surest ways of causing our pupils to develop a real love of our art, and

WHEREAS, We feel that through control of the material our pupils sing and play, we teachers are able to exercise great influence in the direction of inculcating good taste in musical literature; therefore, be it

RESOLVED, That the members of the North Central Music Educators Conference pledge themselves to use their influence in the direction of selecting only music of genuine artistic value for their pupils to sing and play, this principle extending from the rote songs sung by children in the first grade, through the material used for rhythm drill and in the rhythm orchestra, including also the music selected for band, orchestra and glee club, and referring particularly to operettas.

## II

WHEREAS, We believe that the atrocious vocal habits of many radio singers, especially in programs of popular character, are causing our pupils to develop bad tone quality and other serious faults; therefore, be it

RESOLVED, That our students be taught to become discriminating in the case of all music heard over the air and that we attempt to imbue them with such ideals of tone and intonation as will cause them to refuse to listen to the atrocious singing and playing now frequently heard.

## III

WHEREAS, We believe that the obvious necessity of acquiring technical skill in the performance of music has caused the development of an overemphasis upon the development of skill as such, and has resulted in overlooking the higher purpose of aesthetic development through the practice of the fine arts; therefore, be it

RESOLVED, That it is our conviction that music education has as its chief purpose the development and enrichment of the aesthetic values in life, and that skill and technique are to be considered merely as tools to be used in progressing in the direction of our major objectives.

## IV

WHEREAS, We believe that music is taught in the schools in order that all children may have the joy and satisfaction of direct contact with and actual participation in a highly satisfying form of artistic expression, and we conceive our task to be the development in all of our pupils of a sincere and a functional appreciation of the tonal art; therefore be it

RESOLVED, That all musical activities in the schools in which we work be integrated toward the development in our pupils of a constantly growing power in music itself, so that their love of the art may grow steadily deeper and wiser as they progress from grade to grade.

All four of these resolutions are important but the first and last are absolutely fundamental. In number four we state our task to be the development in our pupils of a "sincere and functional appreciation" of music and we declare our intention of so guiding their

learning that their power to work in a musical medium may grow steadily. The result of such growth in musical power will be that "their love of the art may grow steadily deeper and wiser as they progress from grade to grade." In other words, we want our pupils to appreciate music; we believe that the road to appreciation lies in the development of musicianship, therefore, through their singing, playing, rhythmic, listening and creating we are to cause our pupils to become as good musicians as possible.

The first resolution merely states our belief that love of music and taste in the art depend to a large extent upon the quality of the music that is sung, played and listened to. So we pledge ourselves to select only such music as will actually cause our pupils to develop a real desire to sing, play and listen to the best music. This applies to all phases of musical instruction in the schools, but the resolution cites particularly the songs taught in the grade schools—which too often are dull and conventional and therefore neither inculcate "love of our art" nor "good taste in musical literature." It also mentions "material used for rhythm drill and in the rhythm orchestra," implies that the "music selected for band, orchestra, and glee club" is not all that it might be; and, finally, takes a fling at the operetta by "referring particularly" to this type of music.



What are resolutions for? Why have them? Why not content ourselves with effusively thanking everybody in the convention city, from mayor to bell boy, for "a highly successful convention"—and let it go at that? The answer is that the teacher is likely to become so engrossed in the details of his work that he forgets to think about objectives. So many of us plod along year after year, teaching songs, directing bands, selecting books, answering letters; and if someone suddenly says, "Why are you doing this or that?" we blink confusedly and say, "Well—it's a part of my job, isn't it?" Probably it is and yet perhaps it isn't.

If we are simply holding down jobs we admit ourselves to be merely artisans. But I claim that the teacher—the real teacher—is an artist and that as such he needs inspiration. And the teacher's inspiration is in philosophy—with a touch of psychology to make it practical. So resolutions like these four are meant to be read, pondered and applied by individual teachers—otherwise, they are as futile as is the work of the instructor who merely "teaches" and who does not bother to check on whether his pupils are actually being inspired to learn functionally, and whether they are being wisely guided, directed, and encouraged in their learning.

# The National President's Page

By HERMAN F. SMITH

**T**HE SIX SECTIONAL CONFERENCES on music education in 1935 can now be viewed in retrospect. It was the opportunity, privilege and duty of your National President to attend and have a part in these conferences, and it is with enthusiasm that these lines are written. To meet the delegates at these conventions representing the work in music education in the schools of the entire nation has been a rare privilege and indelibly impresses one with the assurance that music is gaining the attention, consideration and active support of many leaders in educational circles.

It seems to me that the outstanding characteristic of these meetings was the tolerance in thought evinced at all sessions. There was much discussion, exchange of ideas, demonstration of principles—and through it all a pervading spirit of open-mindedness and progressive thought was present. This inquiring attitude augurs well for continued growth and will avert the stultifying influence of self-complacency.

On the whole, the many school groups of performers who appeared demonstrated a training indicative of improved teaching. Tonal ideals appeared to be better established and the absence of distorted interpretations and circus effects was refreshing evidence of a general growth in musical understanding.

Restricted budgets are still a great handicap to the programs of music education, but considerable optimism is apparent through the encouragement of increased financial support received this year over that in 1934. The attendance at each conference was satisfactory, and the treasurers' reports indicated that a surplus would obtain in each case after all bills were paid.

The perspective of music education gained by this national contact fills one with high hopes and aspirations. The membership clientele of serious-minded, wholesome individuals imbued with the deep-rooted conviction that music must occupy a larger and larger place in the educational field establishes a condition that commands respect and inspires confidence. Many delegates were present for their first time, and their enthusiasm and interest was most encouraging for the continued growth of the various Conferences. The responsibility for making America musical is in the hands of the school music educators, and surely another great stride has been made in this direction through the activities that have transpired and the enriching programs which have been given during the last two months.

## 1936 Biennial—New York City

▲ THE ANNOUNCEMENT that New York City has been selected as the location for the 1936 biennial convention of the Music Educators National Conference has been received with enthusiasm by members throughout the

country. While the geographic location is not the most convenient, yet other advantages accrue which are most desirable for building an attractive program. It is planned to include in the session many of the noted musical organizations that are available in this music center and an inspirational musical feast should result. The dates of the convention will probably include the week beginning March 29th.

Begin to make your plans now to attend. Many of the committees announced in the last issue of the JOURNAL have already begun their work in preparing their sectional programs. If you have problems which you wish discussed, now is the proper time to get them to the chairman of the committee involved so he or she can give them early consideration. If you are in doubt as to what committee they should be referred, please send them to this office and they will be forwarded.

## By Request

▲ TO SATISFY the number of requests that have come in for a copy of "The Making of a Teacher" the formula is herewith submitted. It has not been possible to ascertain the author of these lines so proper credit cannot be given.

## THE MAKING OF A TEACHER

"Select a young and pleasing personality; trim off all mannerisms of voice, dress or deportment; pour over it a mixture of equal parts of the wisdom of Solomon, the courage of young David, the strength of Samson, and the patience of Job, season with the salt of experience, the pepper of animation, the oil of sympathy and a dash of humor; stew for about four years in a hot classroom, testing occasionally with the fork of criticism thrust in by a principal or a superintendent. When done to a turn, garnish with a small salary and serve hot to the community."

## N. E. A. Music Section

Denver, Colo., July 2, 1935

▲ AT ITS 1934 biennial the Music Educators National Conference voted unanimously "to suggest to the officers of the National Education Association that it would be desirable to reestablish a section meeting devoted to music at the N.E.A. convention . . . and in the event such a section is reestablished, the officers of the Music Educators National Conference offer their services . . . in any way in which they may be helpful."

In consequence of this vote the chairman of the Conference Committee on Contacts and Relations sent to the N.E.A. officers at Washington a petition bearing the signatures of many hundreds of Conference members. At this particular time, it would be well for all of us



to review the statement which represented the unanimous opinion of the members in attendance at Chicago: "We, the undersigned members of the Music Supervisors National Conference, believing that music, as a vital phase of education and life, should be an integral part of organized educational work, hereby petition you to reestablish music as a section or department in the National Education Association."

It is only reasonable for us to assume that the action of our members had some bearing at least upon the deci-

sion of the N.E.A. officers to reestablish the music section. Likewise, it is only fair for each of us to consider responsibility as individuals and as members of the Conference in the matter of giving our active support in the fullest possible degree to the National Education Association, and to our co-workers who have assumed responsibility for the first meeting of the reestablished music section. An announcement authorized by Chairman Edith M. Keller appears elsewhere in this issue.

## Conference Impressions and Expressions

**A**T EVERY MUSIC CONFERENCE, Sectional or National, I always wonder at its sense of permanence, as if its external arrangements had been set up for a long time instead of for a matter of a few days. The actual setting up of the registration office and exhibit space is a matter of only a few hours, and a matter of still less time for dismantling. This sense of permanence is, of course, purely mental—a memory picture retained from previous meetings. It is pleasant, however, to think that the Conference is solidly permanent in fact.

The Indianapolis meeting renewed old experiences in the sight of familiar faces with exchange of greetings here and there, opportunities for all too short visits with friends, and of again being a part of the routine of a Conference meeting. Such a program as that of the Indianapolis meeting is very stimulating, and one returns home with a new zest for his work. I am sure that every teacher on returning from such a conference starts work again with some difference of manner and method.

The Indianapolis program was planned spaciouly to make every member feel the bigness of his particular work with relation to school and society. Dividing the Conference into twenty-five discussion groups forced, for one session, attention to every detail of music teaching, aims and objectives. It was an interesting experiment, well worth trying. Emphasis on small music ensembles, vocal and instrumental, was secured by try-outs of groups coming from all parts of the North Central territory and combining them in concerts under guest conductors. The panel jury discussion was also a novel part of the program.

I came back from the conference with the feeling that I had been a member of an organization which for a week had been really at work, and not idling, and with the following four convictions confirmed and strengthened:

*First.* Instrumental music must rest upon a basis of vocal music.

*Second.* The so-called head tone of children is capable of enough sonority, power and vitality to express the musical feelings inherent in childhood.

*Third.* We are entering a period in which adult education will receive more and more attention, and in

which public education will include all ages; which leads to the last point.

*Fourth.* There is opportunity for a revival of the old singing school. The passing of the singing school out of American life left a blank which has never been filled. Every school district might well have a modernized singing school, in which children and parents could learn together.

EDWARD B. BIRGE

### Small Ensembles

▲ THE PROGRAM of the Southwestern Conference was a rich one and much could be said about each phase of it, but the one which has provoked more thought on my part than the others, was the Competitive Ensemble Festival.

Since this meeting I have realized more than ever before the importance of small ensembles in the school program. Trios, quartets, quintets, sextets, both vocal and instrumental, have possibilities of a carry-over into community and adult life that large organizations cannot have. Almost any neighborhood could have a small ensemble and very likely would have it, if we as teachers stimulated and created within our pupils the desire to continue singing and playing after school days. Here is a real challenge to us!

For many years we have been striving towards "bigger and better" orchestras, bands and choruses, and I am sure the majority of us have placed far more stress upon them than upon the small groups. It is true that organizations of 200 or 300 members give a greater thrill than one of a few members, but will not the large groups be strengthened by intensive work in a multiple of small ones? There should be a place in the program for both and they should receive equal emphasis.

GRACE V. WILSON

### Conference Kaleidoscope

▲ CONFERENCES ATTENDED: Indianapolis, Springfield, Boise. Impressions:

The inspiration and enthusiasm created by demonstration rather than talk; the tonal beauty developed in any band directed by W. D. Revelli; the uncanny skill with which Carol Pitts blends voices and perfects intonation; the well-balanced repertoire of Max Krone's choristers, the freshness of their voices, and the ease



**INTER-PARISH ELEMENTARY CHORUS, SOUTHERN CONFERENCE MEETING,**

Over 5,700 children were assembled from parishes (counties) in the State of Louisiana (including the City of New Orleans) throughout the State. A single rehearsal in the afternoon preceding the performance was held by Mr. Burns, State Louisiana rural parishes. The performance was given in the Municipal Auditorium, the chorus being seated

with which they attack new music; the value which a large community places upon a lifetime of unselfish service by Ritchie Robertson; the eagerness of children to deal intelligently with real music; the blithe disregard of distances manifest in all residents of the Northwest; the wonderful blend of musicianship, teaching ability, and genial manner which enables George Dasch to perform orchestral miracles; the little girl who journeyed 1,157 miles to play in the Northwest Orchestra at Boise; the tonal volume produced by the Northwest band men (half girls); the marching of the fifty-piece band from Lava Hot Springs (population 500, by guess); the friendly, hearty, cooperative ways of the 500 "All-Northwest" pupils and 250 teachers at the Boise Conference; the fringe of the Ozarks by moonlight; sundown over the mountains of the Northwest; the Snake River Valley from the mountain side; Wyoming deep in snow; Nebraska refreshed by a day's rain.

It's a great country.

JOHN W. BEATTIE

### **The Spirit of the National Conference Comes To California**

▲ THE MEETING of our California-Western School Music Conference in Pasadena was a joy from beginning to end. As we lived through each busy, happy day I continually asked myself why this particular conference seemed more like a meeting of the National Conference than any meeting of the C.W.S.M.C. we had yet held in California. Was it the atmosphere of the hotel itself and the friendliness of our group as we met in the lobby, the elevator, the coffee shop and

the garden? Was it the very form of the printed program which looked like the National? Was it the full, crowded program with so many excellent sections meeting at the same time that one scarcely knew which way to turn? Was it the great crowds in the beautiful Civic Auditorium? Was it the splendid large groups of students participating—the fine bands, orchestras, choirs, and combined choruses? Was it the same friendly faces among the exhibitors? Was it the presence of the National officers and friends who contribute so largely to the National meetings? Or was it, perhaps, the combination of all these?

Certainly the presence of our National officers and friends added to our thrills and contributed both to the program itself and to our sense of unity with the National Conference. If President Herman Smith, with his ability to say the right thing at the right time, could know what his presence meant to us he would feel repaid for the long trip across the continent. We are never quite sure whether our good friend, C. V. Buttelman, belongs to the field as a whole or exclusively to California. At least he is part of our family out here. Dr. Maddy, Dr. Mursell, Arthur Hauser and our own National officer, Louis Curtis, all played an important part in establishing a strong feeling that there is only one "United Conference" and our California-Western group is just one important section of it. The very fact that our National officers came to us from the Southern Section at New Orleans, and left us for the Northwestern at Boise, helped to establish this feeling of unity. Truly we were no independent little group





**NEW ORLEANS. ORGANIZED AND DIRECTED BY SAMUEL T. BURNS**

These children had not sung together before, and had learned their program from records recently provided the schools Supervisor of Music. A significant feature of this event was the widespread representation in the chorus of the in the large Auditorium opening directly opposite the smaller Auditorium where the audience was seated.

of school music teachers meeting in Pasadena, California, but a definite part of the Music Educators National Conference. And this spirit of oneness with the National impressed me as the most significant and vital contribution of the Pasadena Conference to school music on the Pacific Coast. **MARY ELIZABETH IRELAND**

### **The True Professional Spirit**

▲ THE MEETINGS of the Eastern Conference in Pittsburgh held many and various high moments for all of us who attended them, but the outstanding benefaction was one which pervaded the meetings as a whole, and which was hardly foreseen in the rush of preparations.

That benefaction was the atmosphere of warm friendliness which characterized the gathering. It was not an affected and indiscriminating attitude; it saw clearly and judged honestly. But its heart was set on finding good, and it shrank from disappointment. In so doing it represented—did it not?—the true professional spirit; for that spirit is surely one that seeks high goals, recognizes the difficulties with which all cope, and tries to gain understanding and increased professional power from all experiences.

When such a professional spirit prevails—and it cannot prevail unless self-centered and jealous preoccupations have evaporated under the warmth of honest, professional idealism—the success of meetings is assured. The best thought and the highest aspirations of all participants, both those on platforms and those in audiences, will be called forth. Performance may not be all that could be desired, because vision will run ahead of performance: but for that very reason im-

perfections in performance will not be harmful.

This is not to imply that the programs were mediocre or even just good. On the contrary, President Laura Bryant built a program that was superb; and those who came to take part in it for our common good made brilliant contributions. But the point is that the meetings would have been good anyway. The Eastern Conference members, from the president down, themselves brought all the necessary ingredients. For that they deserve high praise and honor, and that abundant gratitude which pours forth whenever people are enabled to see themselves and their work anew, through the clear eyes of friendly fellow-workers. **WILL EARTHART**

### **Music For All and By All**

▲ NO LONGER do we think of school music as for the few. No longer do we point with pride to a single school orchestra, band, or glee club in even a moderately large high school. In fact, we view with suspicion a program of public school music that limits itself to the performance of a few gifted students. We are coming to realize the need for grading of ability in the field of music, and performance within the range of ability by each pupil, as we are now doing in the field of physical education, and have always done in the field of the three R's. If music is one of the great agencies for the refinement and edification of the human spirit, and I believe that it is, why should it be denied any child whether his talent be one or ten? Music for all and by all is the new point of view. **FRANK W. WRIGHT**

Massachusetts Ass't Commissioner of Education  
From an address given at Eastern Conference, Pittsburgh, 1935

# National School Orchestra Contests

**F**ORTY-THREE ORCHESTRAS and an army of solo and ensemble players assembled in Madison May 17-18 to participate in the 1935 National Contests. The attendance figures are significant in themselves since they represent only a small portion of the number of students who participated in the state contests which served as preliminaries for the National—actually only a fraction of those who qualified with honor awards in the states represented at Madison.

But mere numbers are of significance only in relation to the musical values involved. That there were such values in high degree would hardly be gainsaid by any auditor—no matter what his personal attitude regarding competitive musical events. Then, too, the Contest was exceptionally well managed. Under the local sponsorship of the University of Wisconsin, Madison Board of Education and Madison Board of Vocational Education, the event in all of its ramifications was skillfully handled. Madison was truly a host. General Chairman Charles H. Mills, Executive Chairman O. E. Dalley, Housing Chairman Leon L. Iltis, Program Chairman T. Lane Ward, Ray Dvorak, Paul G. Jones, John Bach—these are a few of the names which automatically come to mind as one reviews the success of the event and those responsible for it. Obviously, many more persons had important parts in this tremendous undertaking.

Although National Band and Orchestra Contests are now held in alternate years, the solo and ensemble events for all wind and string instruments are held annually. Under this plan the National School Orchestra Association assumed responsibility for the 1935 Contests, but the National School Band Association conducted the solo and ensemble events coming under its jurisdiction, and cooperated with the National School Orchestra Association at Madison in various ways. Next year the Band Association will conduct its Biennial Contests, with the Orchestra Association cooperating in similar manner. The Music Educators National Conference also takes an active part in these events through the Band and Orchestra Sections of the M.E.N.C. Committee on Festivals and Contests, which cooperates in conducting the National contests. These forces, with the Madison committees, seemed to mesh in a well-manned, efficient machine.

Perhaps there is no better way to epitomize the results of the contest in terms of musical and educational values than to quote statements written for the JOURNAL by nationally-renowned musicians who served as adjudicators. Three are quoted here; other comments and impressions will appear in a later issue.

**I** CAN ASSURE you that it was one of the really happy experiences of my life. To see these hundreds or thousands of young people having this contact with some of the greatest music, would, I am sure, make anyone who loves the art happy. While I was surprised at the mechanical expertness of some of these groups, none-the-less it was my conviction that they are each year attaining more and more the amateur's ideal. In the past, one of the main faults (I am sure you will agree with me) of music instruction both in schools and in private studios, was the emphasis placed on attaining earning power in musical activities. Naturally, as students or performers reach higher levels there also comes the understanding that the public is interested in hearing as performers only those who are exceedingly gifted. While the law, medicine, and business undoubtedly have useful places for those moderately gifted, the arts do not have, in their professional spheres, a place for those only possessing routine excellence. This may be cruel, but it is a fact and it is much better for young people to realize this early enough in life that they do not make themselves very unhappy later.

To me the professional musician is more or less in the category of a necessary evil. We must have him to do some

of the very necessary things, but *the backbone of the musical nation is the amateur*. It is the music lover for whom we primarily make music, and again it is the music lover, who, by his love and devotion, keeps musical art alive. It seems to me that these orchestras and choral societies and bands in the primary and secondary schools are doing more to give the United States a fine body of amateurs than any other single activity that might be mentioned.

Several times during these performances on Saturday I was really stirred to the depths by watching some boy or girl play with the fire and skill that showed the real spark was present. I went away from Madison with a feeling of exhilaration. I can assure you that in the future I shall attend these contests whenever it is possible for me to do so.—KARL KRUEGER.



FRANCIS FINDLAY

Head, Public School Music Department, New England Conservatory of Music, Boston

such fine musical organizations as were exemplified by the orchestras in Madison. Congratulations, also, to those who planned and executed the contest. I am sure that I am not the only one to avow a great thrill just to be there and to realize the future developments in music not only possible but inevitable.—FRANCIS FINDLAY.

**T**HE SHOWING made by the high school students at Madison reflected credit upon the school music forces of the United States. The thoughtful observer is impressed by several facts: First, that there has been steady and commendable improvement in the standards of musicianship and performance—and of course in teaching. It is especially gratifying to see the evidences of continued and effective attention given to the

two fundamentals—intonation and ensemble. There has been real advance here. Second, the demonstrations of excellent and superior achievements come from schools in large and small towns—and from various sections. Third, parents and schools are supporting music as never before. The record-breaking attendance at Madison is one evidence of this. Fourth—and what is most important—the young people are getting the spirit of music. They enjoy the best of music because they understand it. This is certainly evidenced by the commendable performances by so many orchestras in the concert auditions and in sight reading as well. The same thing can be said for the solo and ensemble performers, particularly those who were placed in the higher divisions. I am told that relatively speaking there were too many solo players at



GEORGE DASCH

Conductor of the Little Symphony Orchestra of Chicago

Madison who are not yet ready for a national competition. This may be because standards in some states are still not up to the level established by the National Contests. However—we are on the way! America, through its schools, is becoming a musical nation.—GEORGE DASCH.



KARL KRUEGER

Conductor, Kansas City Philharmonic Orchestra





ADAM P. LESINSKY  
Pres. Nat'l School Orchestra  
Assn.



OTTO J. KRAUSHAAR  
Secy.-Treas. Nat'l School  
Orchestra Assn.



A. R. MCALLISTER  
President, Nat'l School Band  
Association



ORIEN E. DALLEY  
Executive Chairman, Madison  
Committee

## Awards—Class A Orchestras

### DIVISION I

Lane Technical High School, Chicago, Illinois. Oscar W. Anderson, Director.  
John Adams High School, Cleveland, Ohio. Amos G. Wesler, Director.  
Cleveland Heights High School, Cleveland Heights, Ohio. Ralph E. Rush, Director.

### DIVISION II

Appleton High School, Appleton, Wisconsin. J. I. Williams, Director.  
Marshall High School, Chicago, Illinois. Merle J. Isaac, Director.  
J. Sterling Morton High School, Cicero, Illinois. Charles H. Haberman, Director.  
Glenville High School, Cleveland, Ohio. Melvin Balliett, Director.  
Abraham Lincoln High School, Council Bluffs, Iowa. Rudolph Seidl, Director.  
Roosevelt High School, Des Moines, Iowa. A. R. Edgar, Director.  
Hammond High School, Hammond, Indiana. W. H. Diercks, Director.  
Joliet Township High School, Joliet, Illinois. H. A. Converse, Director.  
Joplin High School, Joplin, Missouri. T. Frank Coulter, Director.  
West High School, Madison, Wisconsin. Richard C. Church, Director.  
Mason City High School, Mason City, Iowa. Carleton L. Stewart, Director.  
Roosevelt High School, Minneapolis, Minn. Oren Henning, Director.  
Classen High School, Oklahoma City, Okla. L. W. Hebestreit, Director.  
East High School, Waterloo, Iowa. Elizabeth A. H. Green, Director.

### DIVISION III

Bloom Township High School, Chicago Heights, Illinois. Fred Ohlen-  
dorf, Director.  
Elkhart High School, Elkhart, Indiana. David W. Hughes, Director.  
Proviso Township High School, Maywood, Illinois. Wallace Nelson,  
Director.

### DIVISION IV

East High School, Madison, Wisconsin. Joseph T. Wolters, Director.  
New Castle High School, New Castle, Pennsylvania. Joseph F. Replogle,  
Director.

## Awards—Class B Orchestras

### DIVISION I

Iowa City High School, Iowa City, Iowa. L. F. Swartley, Director.

### DIVISION II

Crawfordsville High School, Crawfordsville, Ind. Joseph Gremelspacher,  
Director.  
Central High School, Madison, Wisconsin. LeRoy Klose, Director.  
Whiting High School, Whiting, Indiana. Adam P. Lesinsky, Director.

### DIVISION III

Bellevue High School, Bellevue, Pennsylvania. Robert H. Ruthart,  
Director.  
Frankfort High School, Frankfort, Indiana. M. C. Howenstein, Director.  
Osage High School, Osage, Iowa. Bruce Lybarger, Director.

### DIVISION IV

Clear Lake High School, Clear Lake, Iowa. John Kopecky, Director.

## Awards—Class C Orchestras

### DIVISION I

Angola High School, Angola, Indiana. Lloyd C. Oakland, Director.  
Sigourney High School, Sigourney, Iowa. Paul R. Hultquist, Director.  
Waupun High School, Waupun, Wisconsin. Otto J. Kraushaar, Director.

### DIVISION II

Black River Falls High School, Black River Falls, Wisconsin. Verna  
Keefe, Director.  
Alexander High School, Nekoosa, Wisconsin. Wesley H. Zahl, Director.  
Newkirk High School, Newkirk, Oklahoma. O. H. Attebery, Director.  
Rolfe High School, Rolfe, Iowa. Inez Archer, Director.  
Traer High School, Traer, Iowa. E. A. Franklin, Director.

### DIVISION III

Barrington High School, Barrington, Illinois. W. N. Sears, Director.  
Delphos High School, Delphos, Ohio. K. W. Findley, Director.  
Lawrence Township High School, Indiana. Owen Beckley, Director.  
Consolidated High School, Paton, Iowa. John Miller, Director.

### DIVISION IV

Albion Community High School, Albion, Illinois. C. F. Clow, Director.

## Judges

Orchestra (concert and sight reading auditions): Hugo Anhalt, Ludwig  
Becker, Carl Bricken, George Dasch, Francis Findlay, Howard Han-  
son, Karl Krueger, Edward Meltzer, Sigfrid Praeger, Henry Sopkin.  
Solo and Ensemble (for Orchestra Association): Ludwig Becker, Carl  
Bricken, Joseph E. Maddy, Henry Sopkin.  
Solo and Ensemble (for Band Association): Alfred Barthel, Howard  
Bronson, Edward Chenette, Ray Dvorak, Ernest Glover, A. A.  
Harding, George S. Howard, Karl King, Otto Kraushaar, Leopold  
Liegl, A. R. McAllister, Forrest McAllister, Joseph Maddy, S. E.  
Mear, E. C. Moore, Charles North, Frank Simon, H. A. Vandercook.

## Statistics

Number of Orchestras.....	43
Average Membership (Maximum possible membership, 90).....	62
Classes of Ensembles:	
String Trios .....	8
String Quartets .....	11
String Quintets .....	2
Miscellaneous String Ensem- bles .....	8
Brass Quartets .....	11
Brass Sextets .....	18
Trombone Quartets .....	4
Woodwind Quartets .....	2
Flute Quartets .....	5
French Horn Quartets.....	12
Clarinet Quartets .....	8
Saxophone Quartets .....	7
Saxophone Sextets .....	3
Woodwind Quintets .....	16
Unaccompanied Duets .....	3
Miscellaneous Accompanied Trios .....	19
Miscellaneous Woodwind En- sembles .....	12
Total Number of participating Ensembles.....	149
Total Number of Players in Ensembles, exclusive of accompanists..	616
Number of Solo Players (in 27 events, including all instruments of band and orchestra, piano, student conducting, drum major)..	656
Total Number of Players in Orchestras (Classes A, B, C,).....	2,670
Total Number Housed by Madison Committee in Homes and Hotels, etc., including chaperons and accompanists.....	3,355
Estimated Number of Visitors (directors, superintendents, princi- pals, parents, etc.).....	1,500
Total Number of Judges.....	28
Total Number of Contest Events.....	47

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## Off the Record

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We are glad our pet printer managed to give us a few advance copies of Dr. Will Earhart's newest book, "The Meaning and Teaching of Music," in time for the Conferences—for we took quite a few advance orders. People who knew Earhart's work bought it right away. Those who didn't know Earhart would have learned from the Pittsburgh Conference just why it is that he is top man among music educators.

...

And who is this man, Bach, that we hear so much about? Why, the other day we published Dr. Walter Damrosch's transcription for orchestra and chorus of Bach's "A Mighty Fortress Is Our God"—and the way it has been selling, you'd think Irving Berlin had written it. The New York Philharmonic has played it; a chorus of some three thousand voices will sing it at the Connecticut festival this June; three of Clifford Demarest's schools in New Jersey are giving it this spring—and so forth.

...

"Bach for bands" is one of our slogans. We have a scoring of the choral-prelude, "We All Believe in One God" for band, you know, and a number of high school bands are playing it. Bach isn't too "highbrow" for children; we strongly suspect, indeed, that youngsters have far better taste in music than some of the folk who teach them.

...

What do music supervisors do when they're not busy supervising music? It begins to look as if a good many of them had secret yens to be second Ferdie Grofes, or Duke Ellingtons, or Paul Weiricks—because so many teachers spent entirely too much time at our recent exhibits looking through Paul Weirick's new book, "Dance Arranging." Or else they thumbed through "The Art of Improvisation" by T. Carl Whitmer—a book that's a lot of fun.

...

Message to all those teachers who were angered by the outspoken criticism of musical pedagogy voiced in Dr. Jacob Kwalwasser's talks at the various Conferences. The message: read his book, "Problems in Public School Music" and you'll be at least twice as angry—at least for a few hours; after that, you'll be ready to admit that Dr. Kwalwasser has been a powerful factor in cleaning out much pedagogical nonsense.

...

Message to those who heard Lee Lockhart's class orchestra, only 11 hours old, play tunes at the Pittsburgh Conference with astonishing facility. The message: write us, and we'll tell you how Lockhart works this miracle.

LYLE DOWLING.

# 5-minute plan

This summer you must line up your work for the coming school year. You want new ideas—and good ones; you know that ultimately your success as music educator depends on your being in step with the most progressive trends in music education.

Well, here's the Witmark 5-minute plan for taking much of this summertime toil off your shoulders. You simply sit down and write us the answers to these questions:

- 1) What's your name, address, school, and position?
- 2) What choruses, bands, orchestras, ensembles, etc., are you working with next year?
- 3) Can they handle easy, medium or difficult material?
- 4) What are the outstanding events you plan for the year—concerts, recitals, festivals, operettas, cantatas?

Write us that letter right now—and leave the rest to us. We'll have a well arranged, concise budget of material laid down on your desk, so that you can go over it rapidly. It's the quickest and easiest way to arrange the year's work.

## WITMARK-EDUCATIONAL

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Music Educators Journal



# California-Western Conference at Pasadena

ARTHUR G. WAHLBERG, Fresno, California, *President*

AMY GRAU MILLER, Pasadena, California, *1st Vice-President*

GLENN H. WOODS, Oakland, California, *Director*

HELEN M. GARVIN, Mills College, Oakland, California, *Secretary-Treasurer*

ADOLPH W. OTTERSTEIN, State Teachers College, San José, Calif., *2nd Vice-Pres. and Editor*

## New Achievements, New Laurels for California-Western

GREETINGS, Conference Members: The Pasadena Conference is over, and your scribe is just beginning to recover after two weeks of rest, air, and sunshine.

Everyone who attended the Conference marvelled at the number of activities, the programming, and the way those Southern California people put it over! For those who were not there, this write-up is designed primarily to make them wish that they had been there.

Due to the number of activities of the Conference, I doubt that it is possible for anyone to give an adequate account of all that went on. Personally, I can't. I went to everything I could—starting from breakfasts in the morning, to the lobby sings and lobby chats after everything was closed up—and still I missed at least half of it. For any other city to put on a Conference after the Pasadena Conference will be just like putting on an intimate review after seeing the Follies.

The Pasadena committee certainly did marvelous work, and their names should be mentioned right now. The committee was headed by John A. Sexson, superintendent of Pasadena Public Schools, as chairman; John Henry Lyons, music supervisor, vice-chairman; Amy Grau Miller, executive chairman; Louis Woodson Curtis, Helen Chute Dill, Julia Howell, Carroll Cambern, and President Arthur G. Wahlberg. This committee deserves the full credit for the entire conference. They were ably assisted by the Pasadena Chamber of Commerce and other Pasadena organizations.

Our conference had the use of the magnificent Pasadena auditorium and all of the side rooms. Also, we should say something about the Maryland Hotel. You folks who haven't been there cannot appreciate this rambling old structure in which it was possible to have almost anything. The exhibits were in the lobby, as were the lobby sings. Off to the left was our dining room, where we had breakfasts, luncheons, and dinners. Then, just back of the lobby is the court, or patio, or whatever you want to call it, where we had daily band concerts.

Your reporter wants to give particular mention to the demonstrations of musical work which were presented at the

Conference. You can read all the long-haired and short-haired articles in the *Yearbook*, but you can't hear the music!

The conference opened the afternoon of April 14, with the Vesper Service. The program was by the Pasadena Junior College Symphony Orchestra, the Cathedral Choir of Pasadena, and the George Garner Negro Chorus. The Vesper Service started at 3:30 P. M. and it was over somewhere around 6:00 P. M. All of the participating organizations were good.

Sunday evening, through the courtesy of Mrs. Cecil Frankel, the Bartlett-Frankel String Quartet presented a program in the dining room of the Maryland Hotel. This is one of our outstanding western quartets, and they presented a beautiful program, including the Glazounow Quartets, and the Beethoven String Quartet in C minor, Opus 18, No. 4. From there, we adjourned to the lobby, where Brother Woods made us sing—beautifully, we modestly assert.

As you know, it usually takes two or

three days to recover from one program such as that, but, No Sir! next morning the Music Educators Chorus rehearsed at 8:30, under the direction of John Smallman. And that Music Educators Chorus should be heartily commended. Mr. Smallman drilled his group every morning, and after the Conference banquet the chorus presented a program. And could those music teachers sing! The chorus was a little short of tenors and basses—I suppose the men were scared out by the large number of ladies, but they certainly accounted for themselves, nevertheless. At the next conference, this chorus should be voluntary for the ladies and compulsory for the men. That might attract them both—I don't know.

By the way, speaking of musical innovations—at our Conference you should have heard the auditions winners! Leslie Clausen spent hours in time and dollars in postage stamps in organizing the California-Western auditions, and they were very successful.

The first winners in the auditions



CALIFORNIA-WESTERN OFFICERS—1935-1937

Standing (left to right): S. Earle Blakeslee, 1st Vice-President; Alfred H. Smith, 2nd Vice-President. Seated (left to right): Sylvia Garrison, Treasurer; Mary E. Ireland, President; Amy Grau Miller, Director. Not in the picture, Charles M. Dennis, Director.



BIENNIAL DINNER, CALIFORNIA-WESTERN CONFERENCE 1935

were: Robert Koff, violinist, Los Angeles; John Tyers, baritone, San Diego; Constance Shirley, pianist, Los Angeles; Marne Dunlap, pianist, San Rafael. Miss Shirley and Miss Dunlap tied for first place, so they both played for the Wednesday evening program.

The music during the days was also excellent. We had a band from Lodi High School and a band from the University of Arizona, choirs from Pasadena and Chaffey, the glee club from University of Redlands, the Los Angeles Junior College brass ensemble, the San José State College woodwind choir, the Long Beach choir, the Women's Glee Club from San Diego, and orchestras from Belmont and Sweetwater high schools.

Now just a word about some of the evening musical events. Monday evening, the Pasadena College combined choral groups presented excerpts from the "Elijah." The University of Redlands glee club sang, after which the stage was set up and the John Henry Lyons' Pasadena Boy Choir sang. The effect with their blue choir robes was lovely. It was a treat to both the ear and the eye. And then the Modesto High School band played. It was a long program, but no one went home.

Tuesday night was the gala event of the Conference—the dinner. The dinner will long be remembered. We were addressed by Mrs. Leiland A. Irish concerning the Southern California Symphony Association. The Fresno State College faculty quintet played for us, and James W. Foley, Southern California poet and wit, carried on in great style. What he said about having heart trouble, and stating that his heart will probably last as well as he will, still sticks with me. Also, you know the one about the young lady with her head on the young man's shoulder. I won't take time to tell the whole story now, but you can ask anyone who attended the banquet and they will tell you the answer. After that, our Educators Chorus sang.

Then came the ball. Our genial President was kidded about this affair, because in planning the program, after every discussion he would always say, "and then the ball." Everybody sort of thought that no one would dance, and that the musicians would play on and on, as they do at so many balls. But not at this one! The whole conference stayed there and danced. The ball was a big success. Congratulations, Arthur!

We will never forget the Abas String Quartet which played Wednesday afternoon. It was sponsored by a Southern California sorority. The quartet donated their services and gave a beautiful program. It was too bad that some were so "all in" by Wednesday afternoon that they draped themselves in the lobby chairs instead of going to the concert. But the quartet played for a good, appreciative audience.

Wednesday evening the big show of the Conference was held in the Pasadena Auditorium. The first half of the program was presided over by the Southern California Chorus, directed by Ralph Peterson and accompanied by the Los Angeles All-City High School orchestra. The chorus numbered over five hundred. I lost count at five hundred. They sang well, and sang an ambitious program. The auditorium was packed full of Conferencites and Pasadenans.

Then the San Diego Union High School orchestra, conducted by Nino Marcelli, performed. They played a program of their own and also accompanied the two piano audition winners. The program will be long remembered. Mr. Marcelli has demonstrated to us what can be done by high school orchestras.

CONTINUED ON PAGE THIRTY-ONE

### California-Western Impressions

IT WAS undoubtedly Bigger and Better. The offerings were rich and varied, in Pasadena, April 14-17. There was so much music; there were so many well-trained student groups (from Marcelli's High School Symphony Orchestra on the south to the Lodi and Modesto bands on the north); there were so many important things being demonstrated and discussed in the section meetings; the speakers had so much to give; so many of our colleagues were there from far and wide—that we heard on all sides the complaint, "It is a wonderful conference, but there is too much going on."

Some of us arrived as the exhibitors were placing their fine and valuable displays in the lobby of the charming old Hotel Maryland, and we happened also to be leaving as the last piece of paper was whisked up after their departure. It did not seem possible that so many people—our national officers, speakers and visitors from other sections—and even from Boston and New York—the

state, district, and local officers; the laymen guests; the hundreds of teachers; literally thousands of students—had all passed through there. But due to everyone's faithful contribution, the results are real. Everyone was generous, and when slips did occur the chief concern was to "repair this" and insure against future ones.

We were very well cared for in the housing. With the First Methodist Church providing for many smaller meetings, the hotel taking others, the Pasadena Civic Auditorium was at our disposal with Mr. McCurdy, the manager, smoothing out our way. All Civic Auditorium meetings were open to the public, and, thanks to Mr. McCurdy, there were five half-hour radio broadcasts, so that we reached a much larger audience than ever before.

A happy feature that might be made traditional were the high school and college band concerts in the patio of the hotel. And certainly it would be a great inspiration if chamber music such as that

CONTINUED ON PAGE THIRTY-ONE



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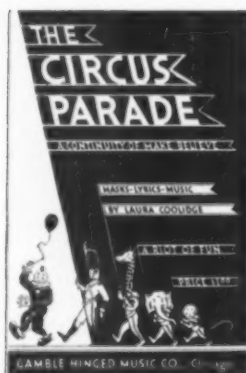
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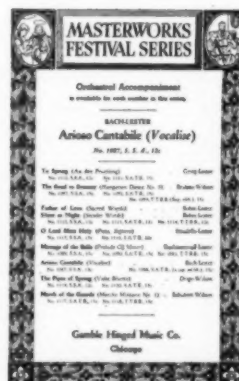
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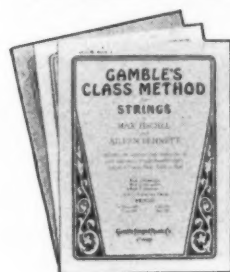
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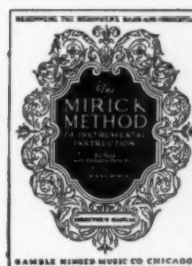
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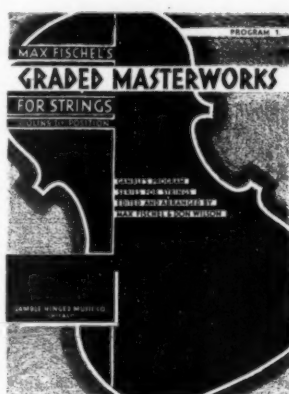
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of the Bartlett-Frankel and the Abas String Quartets could be continued.

If there is one thing we learned, it would seem to be that more time should be provided for sitting down together to discuss where we are going and by what means, particularly when we have brought in our board of education members, the Women's Club and the Service Club friends. Perhaps in the light of what came to the fore in the Pasadena Conference, the urgent need will be realized to have more than one "section" start at once to study more closely school music problems and their relation to the community.

JULIA HOWELL

### Hail and Farewell!

▲ THE PASADENA MEETING of the California-Western School Music Conference has come and gone, and with its passing has left even for those of us who spent many weary hours in its preparation a tender memory of its loveliness and a sense of satisfaction over its success. A feeling of regret always overwhelms me when during the last few hours of a Conference, National or Sectional, the exhibitors begin to pack up and this visible and picturesque evidence of the Conference's existence begins to disintegrate with the consequent realization that the "party" is almost over. This feeling of regret was particularly poignant as I stood in the lobby of the Maryland Hotel saying farewell to friends on the last afternoon of what had proved to be the most successful of the sectional meetings ever held on this Coast.

The Pasadena Conference was characterized by much fine music. Eastern visitors expressed appreciation of our choral and instrumental performance, and seemed surprised to find that we could sing and play so sweetly. Although much of the choral performance attained magnificent heights, it was perhaps along instrumental lines that we learned most from this session of the

Conference. That is particularly true in the matter of band performance, which, many of us have felt, has lagged in the far west. Few of those who attended the Pasadena meeting will forget the beauty of the playing of the Lodi, Modesto and Arizona bands.

A music educators conference is a curious mixture of the beautiful, the serious, the festive. It is perhaps in this melange of appeals that its greatest charm and interest lie. The presence of thousands of lovely children adds to the carnival aspect of a conference. The records of the Pasadena Civic Auditorium show that over four thousand children participated in programs presented in that building. Since the Civic Auditorium was but one of three meeting places, the total number of children contributing to Conference programs was considerably greater. The presence of these children at the Conference symbolized the effective functioning in the Southwest of the Conference slogan "Music for Every Child and Every Child for Music."

Louis Woodson Curtis

### C.W.S.M.C. Broadcasts

▲ RADIO STATION KHJ presented five half hour programs released over the Pacific Coast Network. Outstanding bands, choral groups and small ensembles were featured. These programs of demonstrated merit have caused Station KHJ to ask the Conference to continue a series of weekly half hour broadcasts for the remainder of the school year.

This is a most significant development in our broad program of activities. If you are anxious to have the broadcasts continued another season, by all means make the most of the broadcasts this season. See to it that your pupils tell their parents to listen. See to it also that you, yourself, and everyone within your range of influence write to your local station commenting upon the broadcasts.

### New Achievements . . .

*Continued from page 26*

Not only was there excellent music in the general meetings, but also in the section meetings. Again the difficulty was that we could only go to one meeting at a time, and there were usually three or four meetings at the same time. Monday afternoon, for example, there were meetings of creative, choral, and instrumental music.

There were many new features of our conference—one of them being the radio broadcasts. The conference itself was preceded by seven broadcasts, and during every day of the Conference the participating groups broadcast over radio station KHJ.

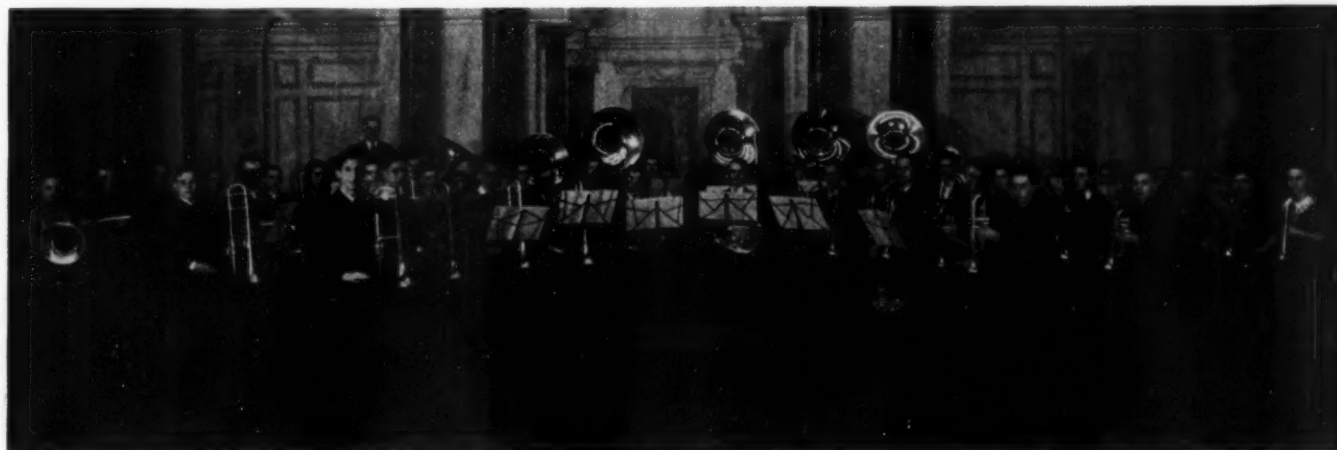
The Bay Section news letter just now came into my hands, and in it are several suggestions concerning the next convention. There is also a request that all members send in their reactions concerning the convention and suggestions to help the new officers plan the next convention.

We are working toward having the 1938 national convention on the Pacific Coast. If this is possible, some of you Easterners will be surprised at how things are done in the West.

The newly elected officers are as follows: President, Mary Ireland, Sacramento; First Vice-President, Earle Blakeslee, Ontario; Second Vice-President, Alfred Smith, San Diego; Directors, Amy Grau Miller, Pasadena, and Charles Dennis, San Francisco. May their reign be happy and may it result in many Conference activities, possible work in curriculum and research, and may our convention in 1937 mark a new epoch in California-Western School Music.

Your Second Vice-President bids you adieu. May I thank all of those who helped me in my work, and I trust that you will give the same consideration to Al Smith of San Diego.

ADOLPH W. OTTERSTEIN



Participants in Brass Quartet Division, North Central Ensemble Festival, Indianapolis—Conductor, Mark H. Hindsley. Over five hundred instrumental and vocal students were enrolled in the ten divisions of the Ensemble Festival.

# Eastern Conference at Pittsburgh

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## High Lights of the Eastern Conference

GRACE G. PIERCE

SO MUCH has been heard about the unusual work done in the music department of the Pittsburgh schools, and we have come to know Will Earhart so well through his writings, that it was with the keenest anticipation we descended upon the 1935 Eastern Conference. And behold! a half had not been told!

If you have not already met the real Mr. Earhart, may I use "Willie" Fisher's words and present "Mr. Dearheart." Never was a beloved name more truly or more fittingly bestowed upon a beloved man. "A lovelier gentleman, the spacious world cannot again afford." (Harvey Gaul is responsible for that "Willie" but William Arms himself admits it!)

The highest light of the Conference, the one that shines out with the greatest brilliance, is the fact that Pittsburgh has demonstrated beyond all doubt or cavil the truth of the Conference slogan, "Music for every child—every child for music." It was delightfully apparent throughout the course of those nineteen marvelously planned episodes. We caught the first glimmer of light with the lovely songs, eurythmics, and percussion bands of the primary grades. What a joy it was to see little children using their wings, and to know that with a Mr. Dearheart at the helm those wings will never be clipped, in spite of the claim that the schoolroom is the place where the wings of children are painlessly removed. The light grew brighter in the strikingly impressive creative work of the elementary and junior high grades.

Again it shone out in the beautiful singing of the Class A Chorus from the Peabody High School. I shall always remember that chorus for its beautiful blending of tones, and its faces illumined with an inner glory that showed a kinship with the divine; it was a shining performance. It flashed in the delightful chamber music from the Westinghouse High School and the All-City High School Orchestra. Through them all, we saw that every child who could sing or play some musical instrument had ample opportunity within the school system to develop whatever ability might be his, be the talent vocal or instrumental. So often we find an emphasis placed either upon the vocal or instrumental angle; but in Pittsburgh one is as broad as the other is long.

A very interesting point was the fact that all the work presented in the episodes was not prepared by selected groups but was regular class work. What impressed me mightily was the type of choral material used, especially in the junior and senior high groups. Aristotle, who, though he lived many years before Christ, is still considered by some people to be one of the greatest among modern thinkers, says that music should be taught for three reasons, one of which is for its moral influence. He maintains that music can establish certain supremely worth-while states of consciousness; he calls them "imitations of states of mind." He says if children are taught to enjoy certain moral states of mind, they will find such actual states of mind

attractive; likewise if through music some immoral, ignoble, or uncontrolled states of mind are made attractive, they are more apt to enjoy these situations in life. Will Earhart is using music that leads the student's thought to the contemplation of only the very highest ideals of life and living. I am sincerely inclined to believe that the creative work as manifested in the lovely "Little Burn Face" was a direct outgrowth of certain "imitations of states of mind" that had been made attractive through regular class work. I know it was sheer joy to watch those children make a living thing of the beautiful ideas to which they had given expression. Anyone who was near enough to see their blessed little faces aglow with the spirit of rapt devotion that always comes with achievement could never doubt the value of creative work in so far as the individual spiritual growth of the child is concerned.

Another tremendously interesting episode was the school-room orchestra where every child in a fourth grade was allowed to play some instrument among those available (and there was one for every child). All instruments had been taught by the grade teacher, who herself could only sing and play the piano. This was followed by that delightful demonstration of instruction in orchestral instruments by pupils from a junior high school. They each took an instrument they had never played before and Lee Lockhart, in his own inimitable way, proceeded to give them all, at the same time, their first lesson!!! There were violins, violas, cellos, flutes, oboes, trumpets, trombones, drums and what not. The enthusiasm of the children ran so



FROM THE "PITTSBURGH PANORAMA"

Left: Creative Project "Little Burn Face" (Rogers School). Right: Creative Project Based on Greek Legend, "The Palace Made by Music" (Oliver Junior High School).





F. COLWELL CONKLIN  
2nd Vice-President Elect



JOHN W. NEFF  
Director, 1935-39



ELIZABETH V. BEACH  
Secretary-Elect



LEE M. LOCKHART  
Director, 1935-39

high that it boiled over into the audience, and, had there been instruments enough to go around, we all would have been tooting a horn, bowing a fiddle, or pounding a drum, anything so long as we might have a part in making the grand din of that first lesson!

There were many beautiful programs given by visiting organizations. Every one of them deserves the highest praise. Of course, we from Massachusetts were thrilled when "Dick" Grant's splendid group of singers was awarded first place in the glee club contest. Congratulations "Dick"; we shall always feel that, though the fruits of your tree of life are now falling among the good folk in Pennsylvania, yet its roots are still firmly planted in the good old Bay State—and we are mighty proud of you.

On Thursday morning the Phoenix Club of the Potsdam Normal School took us right up to the gates of heaven with tone quality, diction, interpretation, rhythm, balance, and perfect blending of voices that spelled exquisite beauty. We bow before you, Helen Hosmer; sometime in the not too distant future may there be many more like you, to bring to the world the inspiration and exalted state of consciousness that must always come when listening to a program of such artistic fineness as the Phoenix Club presented to the Eastern Conference. We thank you from the bottom of our hearts.

Not the least among the high lights was the forceful address of our National President, Herman F. Smith. It was a pleasure to meet and to hear him. He impressed us as a grandly simple man, whose modesty was only exceeded by his genuine sincerity. We are with you and for you, Herman F. May you accomplish all the good you hope for; please permit us to serve you in any way we can.

Conference members regretted exceedingly that because of unavoidable delays they were not privileged to hear in full the splendid address prepared for them



GEORGE L. LINDSAY  
President-Elect, E.M.E.C.

by Frank M. Wright, Assistant Commissioner of Education for Massachusetts. We greatly appreciate Mr. Wright's staunch loyalty to the cause of music, and his eagerness to grasp every opportunity to express his deep-rooted conviction that music is an essential part of the child's program of education. So many times he has expressed the same thought that Will Earhart so tersely states, "To know music and to teach music is one thing; to know children and to teach children music is another."

Another high light was the scintillating talk of William McAndrew. He encouraged us to go forward in the battle for "Fads and Frills." He begged, appealed to, and finally commanded music supervisors to claim their rightful place in the school program. The study of music, in his opinion, is one of the greatest means by which a child's development may be properly balanced. He feels that music is much more vital to a child's training than higher mathematics. "If you are walking through the woods at night, and there is a tendency to be a bit timid, would you stop and do an algebra problem?" Says he, "No, you would whistle a tune! If there is a subject in the school curriculum that generates courage, confidence, alertness, and

an appreciation of beauty, let us have more of it rather than less." He counseled us to survey other subjects, walk boldly in upon them and show how music can vitalize, inspire and bring an added enthusiasm to every class in which it is allowed to enter.

And now, last but far from least, we come to our dear Queen Laura herself. At the 1933 Eastern Conference in Providence, Laura Bryant uplifted us all with that never-to-be-forgotten Eastern Conference High School Chorus. I have only to travel back on memory's wings to hear again those beautiful voices, singing beautiful songs, in a beautiful way, under an inspired leader. It has been said that given the very choicest of materials and the greatest of the world's artisans, yet, it takes a Christopher Wren to hang a masterpiece in air. At that time we saluted Laura Bryant as the "Lady Christopher" of the Eastern Conference. Once more she has proved herself worthy of that honored title, for the 1935 Eastern Conference will go down in history as one of the peaks of conference accomplishment, a structure that only a master hand could plan and bring to successful completion. Again we salute you "Lady Christopher"—"Queen Laura"—and in the words of that matchless Reunion Quartet, "Long may she live!"

I wish I might write in detail of the banquet, but it takes a far more clever pen than mine. Only the scrupulous veracity of Sir John Edmiston himself could do it justice! Then, if everybody were possessed of certain fine perceptions, they might envision the 1935 banquet as it really was, even to that soul-stirring rendering of "Annie Laurie" in the "key of E flat!" "Is there such a key as E flat!" I am positive that only a genius like Sir John could give to Ralph Winslow the full credit he deserves. Never was there a toastmaster like him. "I gazed and gazed and still the wonder grew, that one small head could carry all he knew."

As I had to leave Friday afternoon, it





was not my pleasure to hear the Eastern Conference High School Chorus, but judging from the rehearsal I attended, it must have been the lovely thing that only a "Billy Breach" could produce. Congratulations, Mr. and Mrs. Breach, John Neff, and girls and boys of the Eastern Conference Chorus!

In closing this chronicle of "High Lights," we would express our gratitude to the city of Pittsburgh, to all in and

out of the school department who did so much to make our visit a memorable one. We thank you for your great-hearted hospitality, the memory of it will always breathe forth the fragrance of fulfilled hope and purpose. You gave us a glimpse of that unselfed service that is making possible "Music for every child—Every child for music," and you sent us home with hearts full of longing to live in that same larger way.

### From the Presidents—Ex and Elect

**M**Y FIRST DUTY in my new capacity was, I felt, to ask Laura Bryant to write another of her inimitable messages to you—the members of the Eastern Music Educators Conference. She has responded with a "thanksgiving" message which explains everything. Now I am going to ask our inspiring leader who had the vision to choose Pittsburgh, to address you:

#### Valedictory

THE EDUCATION OF A PRESIDENT continues even when she is a "past." Thanks, Mr. Lindsay, for giving this opportunity to say, "I told you so," meaning about Pittsburgh. The weather man, the hotel management, that perfect superintendent, Dr. Graham, all connived with the great-hearted Earhart to teach us a lesson in perfect coöperation.

Quoting from a letter just received: "Without such help, the depression and the mental slump of people in our field would have made such inroads on the morale of the organization, that many more years would have been taken to get back to normal stride. . . . The East-

ern Conference lost no stride whatsoever." And there we are, back again to that finest of organizations, "that loyal, friendly courageous united group of people" now to be called the *Eastern Music Educators Conference*.

This organization collectively and individually said "yes" to all requests as though they had added a bit to the Golden Rule, "Do unto others as you would have others do unto you, and do it first."

Your retiring president feels like one great big THANK YOU. To say all that I wish to say would take a lifetime and fill many books. Going into a kindergarten room the other day I ran into a "thankful" lesson. Each child stood saying, as he or she felt—"I'm thankful for my teacher." "I'm thankful for my new shoes." "I'm thankful for spinach."

Without any such hypocrisies as that last one, may I recite a few thanks:

I'm thankful for the 1920 Eastern Conference that first taught me the value of Conferences to the great cause of music and to individuals.

I'm thankful for Ralph Winslow, who

gave us Providence, and whose incomparable contribution at Pittsburgh will live long in our memories. "Laugh and the world laughs with you." We need laughs in these times.

I'm thankful for that tireless Executive Secretary and the likewise tireless office force. They do not count the hours they work.

I'm thankful for all the help the officers and members of the Conference (especially my neighbor, Elizabeth Beach of Syracuse), who assisted in a thousand ways—from all corners of the Conference from Maine to Maryland, their name is legion.

I'm thankful to Pittsburgh for "white washing the fence" allowing me to play "Tom Sawyer." All the work was done when the president arrived.

I'm thankful to the William Penn Hotel. The management of the hotel was so perfect, they even thought ours the finest convention ever held there.

I'm thankful to "Billy" and "Johnnie", those two busy boys who made the All-Conference Chorus a glowing success. Over 400 young choristers made so happy they wept when the time came to go home. John Neff who kept the machinery so well oiled, and William Breach who closed the Conference with such a delightful program of music so charmingly rendered. (Again Buffalo invites us to convene there.)

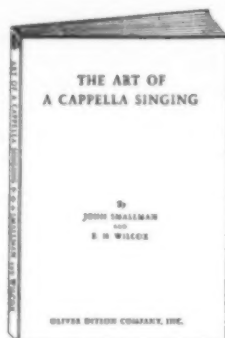
I'm thankful for past presidents who gave freely of their time and advice to a perturbed president, especially, George Abbott and Claude Rosenberry, who, being neighbors, answered willingly and uncomplainingly hundreds of questions; and to the first president, Albert Ed-

CONTINUED ON PAGE THIRTY-EIGHT



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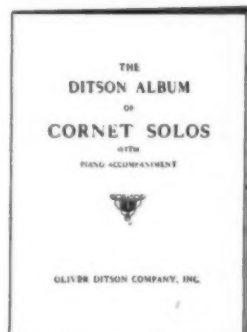
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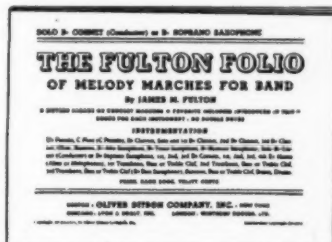
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mund Brown, who was responsible for Sir John Edmiston. I forgot to say at the banquet that Sir John was the feature of the first banquet ever held by the Eastern Conference, and was brought to this Conference in the spirit of reunion.

And am I thankful for Will Earhart for his colossal undertaking, his untiring toil through two years to present to his guests and to posterity a resumé of twenty years of music directing in a great city, a real panorama, that is unequaled in the history of music education—to him and to his co-workers in Pittsburgh inside and outside of the public school system be the honor and the glory!

And now George L. Lindsay of Philadelphia, I turn the gavel over to you with my best wishes for your success.

LAURA BRYANT, *Ex-President*

P. S. How can one omit to publicly thank such helpfulness as our officers, Miss McInerney, Clarence Wells and "Rosco" Conklin, gave. Roscoe, who with that marvelous Pittsburgher, William D. McCoy, managed that banquet business like drum majors!! But space is limited. However, now that I'm wedded to the Conference with a ring—I'm forever at the service of the finest organization in the world.

Oh, yes, the man who hitch hiked to the meeting in Harrisburg was at Pittsburgh. He came in a bus. Bless him!

IF YOU WERE NOT ABLE to go to Pittsburgh March 12-15, you will have to seek a fellow-worker who was there in order to get an adequate idea of some of its great events, such as: School Visitation Day, the Eastern Intercollegiate Glee Club Contest Festival, that opening session when the cultural keys of the city were turned over to our charming president, the great Pittsburgh Panorama of eighteen episodes continuing for three daily sessions, the section meetings, Pittsburgh Schools Festival Night at Syria Mosque, the Thursday morning session of beauty, inspiration, and sound wisdom; that great "Reunion in Pittsburgh" with the banquet and its surprising climax—the denouement of Sir John Edmiston—not to mention the fine fun of sounding an electric Alamo for some of the one-minute past-presidential post-prandials, also the "Delaware Dutch Music Masters," and the original Ithaca Quartet now grown up and clothed in larger overalls, and the charming banquet ushers in original state costume; the combined In-and-About luncheon; the Friday afternoon session with the inspiring singing of the rural chorus of 225 pupils from Westmoreland County, Pennsylvania; the high school vocal solo contest preliminaries for 1935; seeing Pittsburgh; and, finally, the remarkable concert of the All-Eastern Chorus of



over four hundred wonderful young people who came to Pittsburgh from near and far and performed new wonders under the magic of the baton of William Breach.

A mere statement of major events will not serve. You must look up a program and follow it up in the *Yearbook* to get some idea of the magnitude of the demonstrations and special choral and orchestral programs and addresses that were so bountifully supplied. How our people enjoyed the exhibits and the wholesome, friendly contacts made with the pathfinders who are our great supporters. I will not venture to mention names of organizations and speakers, but we must emphasize the fact that Pittsburgh has set a pace that will be hard to match anywhere. Superlatives fail in acknowledging the debt due Laura Bryant, Will Earhart, Dr. Graham, and the Convention Committee organization of the "Smoky City"—"where there is smoke, there is fire." The Pittsburgh Panorama will stimulate all of us to pass on the torch to our girls and boys.

GEORGE L. LINDSAY

Philadelphia, Pa.

## Whiskers for a Knight

BEING

THOUGHTS ON TRANSIENT BEARDS

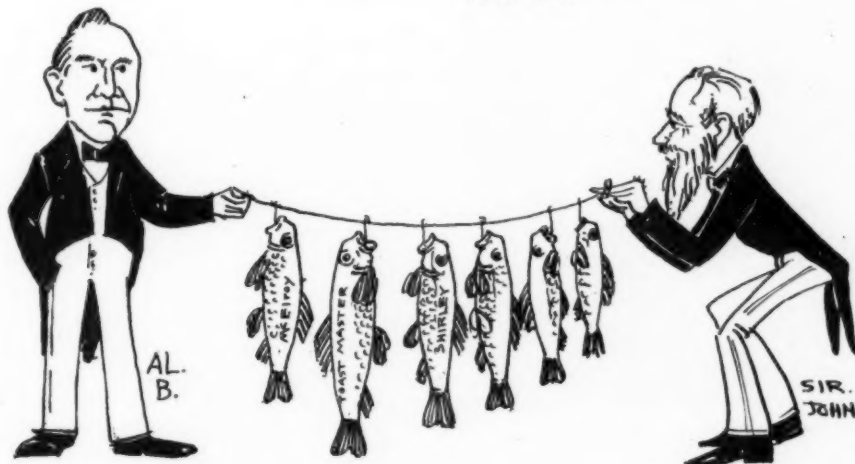
BY TOASTMASTER

Aboard the Big-4 Train, Saturday,  
March 16

▲ WHEN THOSE Dickensian whiskers fell prone into the ice cream plate, almost we wished he had been a belted earl, and that the belt had struck him sternly with the buckle in fighting position.

To think that, (as Browning\* might have phrased it),

"Just with a handful of whiskers he left us,  
Just with a mustache to stick in our throat.



SUCKER SEASON OPENS AT PITTSBURGH.

May-June, Nineteen Thirty-five

We that had loved him so, followed him, honored him,  
Lived in his mild and magnificent eye,  
Learned his great language, caught his Scotch accent,  
Swallowed his bait like trout seizing a 'fly.'

And that closing announcement we had just scribbled on the tablecloth! It seemed so scintillating! But "Annie Laurie" stepped into the picture, followed by the de-bearding scene! Stunned and angry, we quite forgot the closing shot. The tablecloth said,— "We submit that to be asked to take over the toastmastering for a city with 70 million dollars worth of bread and then be sandwiched between Arthur Witte and Sir John, was a pretty crummy assignment."

\*\*\*

OVERHEARD BEFORE THE UNVEILING

The Earl of Haviland (When Al B. announced that Sir John would sing): "What is that—Brown thinking of? To ask such a distinguished gentleman to sing for us!"

\*\*\*

The T. M.: "I hope, Sir John, you are not offended when people tell you how much like Charles Dickens you look?"

S. J.: "On the contrary, I'm vastly complimented."

\*\*\*

Sir J.: "You know, Mr. W., the fust singin' I ever deed was sittin' on the knee of Mr. Sankey—you know—Mr. Moody's famous song leader. He tried to teach me 'When the Mists Have Rolled in Splendour.'"

(Business of the T. M., already swollen with pride, bravely swallowing song, singer, Dwight L. Moody and all.)

\*\*\*

A N. Y. Supervisor (true Scot): "And in 1881 in Glasgow—with 400 competitors and only two medals—I got one of them."

Sir J.: "Sure! Sure! I remember verra well."

And besides, a hoax is great fun, provided it is on a grand scale. There were 750 at the banquet, and something like 742 of us were suckers. The T. M.'s only complaint is that he was the only sucker parked right in the gold fish bowl!

\*\*\*

As Robbie Burns so touchingly phrased it:

"But my fause lover pulled his nose,  
But, ah! he left the beard tae me."

T. M.

\*\*\*

P. S. By the way, rumour has it that the native Pittsburghers pronounce that final "h" especially when business is booming and the "smog" is really on the job. They say "Pittsburg-h-h-h" ("h" as in severe "cough"). But I don't believe it.

\*\*\*

P. SS. Sir J. writes to know who was the most obliging gentleman sitting in front of the speakers' table, who, when Sir J. asked "Have you an E-flat on your piano over here?" called out helpfully—"You mean B-flat, don't you?"

\*\*\*

P. SSS. Two facts about the gallery accompanist: (1) He was our National Treasurer for ten years. (2) He has known Sir John (under his Boston name) for several years, but swallowed the bait even as you and I.

\* See "The Lost Leader."

## An Appreciation

Mr. Clarence Wells, Treasurer, E.M.E.C. East Orange, N. J.

Dear Mr. Wells: Last week we had the privilege and pleasure of having over four hundred students, attending the Eastern Music Supervisors Conference, stop with us three days at Hotel Webster Hall.

I want to take this opportunity of expressing our appreciation of the nice business we received from this Conference—and I also want to state that in my twenty-two years of hotel experience this was one of the very finest groups of high school students that it has been my pleasure to entertain.

May I thank you and your associates, on behalf of our organization, for helping to bring them to Pittsburgh and to Hotel Webster Hall?

Cordially yours,

R. H. Nash, Manager  
Hotel Webster Hall

Pittsburgh, March 27, 1935.

▲

Library Music Department at the Deborah Cook Sayles Public Library in Pawtucket, R. I., is to be installed under the sponsorship of the Blackstone Valley Music Teachers' Society, according to an announcement received from Bertha J. Burlingame, Chairman of the Library Committee. The society announces that it will be glad to receive donations of books, music, music magazine subscriptions, etc. "As to procedure regarding donations . . . we have not prepared the room for receipt of articles . . . Therefore, before we accept any material we are anxious to have a list of such gifts as we may expect to receive for our department." All lists should be sent to Miss Burlingame at 20 Clarnar Street, Pawtucket.

# North Central Conference at Indianapolis

FOWLER SMITH, Detroit, Michigan, *President*  
 HAYDN M. MORGAN, Grand Rapids, Michigan, *1st Vice-President*  
 SADIE M. RAFFERTY, 1125 Sheridan Road, Evanston, Illinois, *2nd Vice-President*  
 FLORENCE FLANAGAN, Milwaukee, Wisconsin, *Secretary*

**T**HAT THE Sectional Conferences have regained their stride after the temporary setback caused by the inadvertent conflict of dates between the 1933 meetings and the celebrated bank holiday has been demonstrated no less than six times within recent weeks. Each of the six Sectional Conferences has been a success, and each has been marked by one or more new and significant Conference features.

Friends and members of the North Central Conference who have had the good fortune to attend the meetings of all the Conferences are enthusiastic about the results achieved by the other five Conferences, and equally enthusiastic over the outstanding success of the North Central meeting at Indianapolis. Never, they tell us, has there been a meeting quite like this year's North Central. Beginning with the Intercollegiate Music Festival on Sunday and ending with the final concert of the Ensemble Festival Friday, the week was packed full and overflowing. Not only with good things to witness and listen to, but with opportunities for actual participation by every one of the more than 1,000 members who attended. It truly was, as promised by President Fowler Smith, a "working conference." Not only were there hundreds of members actively engaged in the preparations for and in the carrying out

of the program, but such activities as the discussion groups made the Conference decidedly an affair of "personal participation."

Thanks to the able work of the convention committee under the leadership of General Chairman Superintendent Paul C. Stetson, Vice-Chairman Ralph W. Wright and Executive Secretary Lorle Krull, the huge schedule of dovetailed and interlocking events ran off like clockwork. Our everlasting gratitude is due to the convention committee and the In-and-About Indianapolis School Music Club—which, together, embraced about all of the school music folks in the Indianapolis area. Without such coöperation the program planned by President Fowler Smith and the Executive Committee could hardly have been undertaken. Then, too, a word of admiration should be spoken for the student participants from Indianapolis—several thousands of them—and their teachers. Their contribution was fundamental. May this all-too-brief mention serve to emphasize appreciation to the directors of the various individual groups, and to Ralph Wright and those who assisted him in organizing the inspiring all-city groups. Participating groups from outside the state swelled the attendance by a thousand or more. There were high school groups, elementary school groups (will

we ever forget that All-City Junior Orchestra from Detroit!), college groups, community groups—they came to add to the beauty and power of this great music festival.

There are many things which should be commented upon, such as the outstanding success of the vocal and instrumental Ensemble Festival, with some 500 participants representing nearly all the North Central states. You will hear echoes of this event for many a year to come. Then there were the Band and Choral Clinics conducted by William D. Revelli and Carol Pitts respectively; the Church Choir Festival on Sunday night; the visits to Foster Hall (hundreds of Conference members took advantage of Mr. Lilly's hospitality during the week); the Tea Dansant provided by the Indiana Federated Music Clubs; the Hobart Band; the section meetings under most efficient chairmen; the In-and-About Indianapolis Elementary Schools Chorus; the high school solo singing contests—a most popular Conference feature—preliminary to the national auditions to be held at New York in 1936; the Panel Discussion with its array of notable figures in the field of education; the state luncheons—happy features which brought out some new, not to say startling, talent in several instances; the verse-speaking choir from Detroit. And all this without mentioning the general sessions and the fine speakers and the interesting discussions or the many individual vocal and instrumental groups. You will have to review the program in the Yearbook!\*

Yes, your 1935 *Yearbook* will give you much of the value that was derived by those who attended the meeting, but again we say if you want to get the fullest benefit from your Conference membership by all means attend the National and your Sectional Conference in their alternate years. There is no other way to keep yourself up to the minute in this vast, moving field and to keep your enthusiasm at top peak.

## Greetings and Congratulations!

▲ GREETINGS to all the progressive musicians of our ten states. To those who have had the thrill of attending our fine conferences, "Good Morning." We are

\* Yearbook orders may be placed now. For those who wish copies of the blue-and-gold covered program book for souvenirs or for reference, a limited supply is available. Conference members send 4 cents postage. Price to non-members 25 cents.



NORTH CENTRAL OFFICERS—1935-1937

Standing (left to right): Fowler Smith (Retiring President, Nat'l Director—1935-39), J. Leon Ruddick (Director, 1935-39), William D. Revelli (Director, 1935-39). Seated (left to right): Orien E. Dalley (2nd Vice-President Elect), Carol M. Pitts (President-Elect), Hobart H. Sommers (1st Vice-President Elect).





BIENNIAL DINNER—INDIANAPOLIS 1935—NORTH CENTRAL MUSIC EDUCATORS CONFERENCE

back on the job again, with new enthusiasm and a more critical valuation of music education and what it is trying to do.

To those who have not had the thrill of attending the conferences, but whose hearts nevertheless are in their work, "Good Morning." Can we not bring to you through the *JOURNAL*, some of the uplift we have received, some of the new zeal we have acquired and a determination to let nothing stand in the way of attending the National Conference in 1936?

Congratulations to the North Central Conference on its last meeting at Indianapolis, March 17-22, 1935. A Sectional Conference on par with the National, in scope, attainment, value, and enthusiasm. Congratulations on having had for president a man of the vision, executive ability, and personality of Fowler Smith, who planned such a magnificent program and carried it through to such a successful conclusion.

Congratulations to Mr. Smith on his fine group of co-workers who labored so earnestly and unselfishly for the cause of music education, and who helped in every way to carry out his wishes. The writer has never attended a conference which did more to raise our ideals, restore our faith, and renew our enthusiasm than the North Central Conference of 1935.

Such a conference is a great challenge to each state, to each community, and to each individual serving the cause of music education; a challenge to each state to enter into active participation through its educators, that its music program may be well balanced, progressive and universal; to each community, that it

participate widely in all available music activities, and open the doors of opportunity for music education to every student in it; and to every individual, that he enter actively into the affairs of the Conference, thus keeping himself abreast of the times, in active touch with music development throughout the country, and receiving the inspiration of new contacts with fellow workers, and the stimulation of new ideas.

With the co-operation of all, from the smallest hamlet to the largest city, these goals can be reached and the North Central Conference push strongly on to that ultimate goal, "A Musical America."

CAROL M. PITTS, *Pres.*

### Hail, Farewell, Hail!

▲ THE CONFERENCE OF 1935 has come and gone as does everything in which Time is the determining factor. If, when the time comes, we are able to hang something constructive upon the outstretched branches of the event, we are content.

It was a great experience to me to serve as president of the North Central Conference. It was a revelation to find available the wealth of valuable contributions that were made. I shall never forget the fine spirit of coöperation that was apparent on every hand nor the spirit of friendliness that prevailed.

The many fine comments and letters received would make a voluminous expression of appreciation to all who participated in the program. I wish to add my personal appreciation to the officers and directors, to the committee chairmen and members, to the speakers and musical directors, and to all who contributed in service and spirit.

We congratulate Mrs. Carol Pitts and the newly elected officers and directors and pledge ourselves to their support.

FOWLER SMITH

### North Central Notes

**Automatic transfer** of the retiring president to the post of National Board member for a term of four years is now provided by our constitution, thus giving the National Conference and the North Central the benefit of the valuable experience of each retiring president in this important official group.

**The Achievement Exhibits** arranged by Sarah E. O'Malley, and a large committee representing each state of the North Central, were unique and afforded one of the most attractive displays of the sort ever seen by this reporter. According to Miss O'Malley's register nearly 1,000 persons visited the two-room exhibit gallery. A total of 4,385 items were displayed in a most attractive arrangement and color scheme. Everyone who visited the exhibit was in hearty accord that the display so carefully catalogued and arranged had great educational value. In an early issue of the *Journal* pictures of this exhibit will be published.

**Participating groups** ran into rather large total figures, with the inclusion of the vocal and instrumental ensembles which took part in the festival. It is obviously impossible to list them all in this space. Among the organizations which took part in the general programs, in addition to those previously mentioned: Central State Teachers College Madrigal Singers, Mt. Pleasant, Mich.; Indiana Central College Choir, Indianapolis; Ball State Teachers College Madrigal Singers, Muncie, Ind.; Earlham College Choir, Richmond, Ind.; Indiana University Men's Glee Club, Bloomington; Burroughs-Jackson College of Music Choir, Indianapolis; Morton High School Choir, Richmond, Ind.; Decatur (Ill.) Mothersingers; Depauw University Choir and String Trio, Greencastle, Ind.; Indianapolis Federation of Mothers Chorus; Arthur Jordan Conservatory Orchestra and Choir, Indianapolis; Marion County (Ind.) School Band; Perry Township,

CONTINUED ON PAGE FIFTY-ONE



Rehearsal in Lyon & Healy Hall of the In-and-About Chicago High School Orchestra; Merle Isaac, conductor. Eric De Lamarier listens to one of his own compositions.

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# Northwest Conference at Boise

CHARLES R. CUTTS, Billings, Montana, *President*  
R. C. FUSSELL, Renton, Washington, *1st Vice-President*  
MILDRED McMANUS, 4194 Crown Crescent, Vancouver, B. C., *2nd Vice-President*  
BERENICE BARNARD, Moscow, Idaho, *Secretary*  
ESTHER JONES OLNEY, 315 E. Front St., Missoula, Mont., *Treasurer*



NORTHWEST OFFICERS—1935-1937

Around the table, left to right: Vincent Hiden (Director, 1933-37), W. C. Welke (Treasurer-elect), Andrew Loney, Jr. (Secretary-elect), Helen Hall (Director, 1933-37), Donald Foltz (1st Vice-President Elect), Ethel M. Henson (President-elect), Charles R. Cutts (Retiring President, Nat'l Board, 1935-39), Berenice Barnard (2nd Vice-President Elect). Not in picture: R. F. Goranson (Auditor-elect), Marguerite V. Hood (Director, 1935-39).

**T**O PREPARE an adequate report of the meeting of the Northwest Music Educators Conference held in Boise, Idaho, April 21-24, within the space allotted by the editors is absolutely impossible. If you attended the convention you know this is true. Oh, what fun it was to greet old friends and to make new ones. It is here we music educators meet on a common ground and can discuss our trials and tribulations, and, best of all, the pleasures of our individual positions.

First of all, we wish to extend, in behalf of the Northwest Conference, our appreciation and thanks to President Charles R. Cutts for his guidance and efficient management of Conference affairs. He was supported whole-heartedly by his Board and a strong corps of committee workers.

Next we must pay our tribute to Boise people—to our competent local chairman, Judith Mahan, to Donald Foltz, Howard Deye and the committees, for their whole-hearted hospitality; also, for the effective demonstrations presented with such enthusiasm and spontaneity; to Superintendent W. D. Vincent and his staff for their generous and coöperative efforts in our behalf.

The Conference program really started Saturday evening, although the formal opening was not until Monday morning. Saturday night was the Lawrence Tibbett concert, the last of the Community Concert programs. Arrangements were made so that Conference members could attend if they so desired.

The morning of April 21 found the mezzanine floor of Hotel Boise a "beehive" of activity. The exhibitors were busy hammering and tacking and arranging, while at the Conference registration desk was a line of enthusiastic music educators anxiously waiting to complete

registration. The attendance was larger than anyone expected. This in itself was a factor which contributed to the spirit and enthusiasm of the meeting. The exhibitors were there with attractive displays which filled the mezzanine floor to its full capacity. Conference members showed their appreciation by thronging to the exhibits during all the open time provided, and in between times as well.

Musical programs were of high order. The Boise High School A Cappella Choir and Boise High School Symphony Orchestra presented an inspiring program Sunday evening. Opening and closing sessions of our various meetings were favored with numbers by the High School Woodwind Quartet and Trumpet Trio from Pocatello, Idaho; Girls' Glee Club, and Men's Glee Club from the College of Idaho, Caldwell; Clarion Male Quartet, Northwest Nazarene College, Nampa, Idaho; and the University of Idaho Faculty String Quartet and Quintet, Moscow.

The banquet Monday evening was a huge success. You all know it would be with Anne Landsbury Beck, the charming and clever toastmistress that she is.

As usual, much interest centered around the All-Northwest Orchestra, to which was added this year a band and a chorus. The latter conducted by John W. Beattie, the band by James R. Gillette, the orchestra by George Dasch. Added features of the Northwest program this year were the series of "clinics" for orchestra, band and chorus, conducted by Dasch, Gillette, and Beattie respectively. We have all heard of dental clinics; this was much on the same order but less painful, I am sure—and very pleasant to take. Students of the high school groups were used as "patients," and as questions and problems

were discussed, these different groups demonstrated the "cure."

The three "All-Northwest" groups made a fitting climax to a great festival and convention—the All-Northwest Orchestra program Tuesday evening and the All-Northwest Band and Chorus Wednesday evening.

Those of us who attended this meeting and heard the splendid and varied programs returned to our fields of activity with renewed inspiration and determination to press on harder than ever before toward the goals that we realize as our ideals in the many phases of music development.

Let us plan to meet at the National Conference meeting in New York City next spring. Indeed, as farewells were said in Boise, the slogan seemed to be "See you in New York." Let us carry on to achieve that goal.

BERENICE BARNARD

## Resolutions

### I

▲ BE IT RESOLVED that we, the members of the Northwest Music Educators Conference, extend our appreciation and thanks to President Charles R. Cutts for his guidance and efficient management of Conference affairs; to our competent local chairman, Judith Mahan and her committees, for their whole-hearted hospitality, also for the effective demonstrations presented with such enthusiasm and spontaneity; to Superintendent W. D. Vincent and his staff for their generous and coöperative efforts in our behalf; to the Exhibitors Association for their extensive displays and their friendly and helpful interest.

### II

BE IT RESOLVED that personal notes of appreciation be sent to our nationally

CONTINUED ON PAGE FIFTY-ONE

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# Southern Conference at New Orleans

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CLEMENTINE MONAHAN, Memphis, Tennessee, *1st Vice-President*  
MARGARET LEIST, Lakeland, Kentucky, *2nd Vice-President*

JENNIE BELLE SMITH, Athens, Georgia, *Secretary*

RAYMOND F. ANDERSON, 8106 Ninth Avenue South, Birmingham, Alabama, *Treasurer*

## New Orleans Meeting Marks Significant Developments

**T**O REVIEW the eighth meeting of the Southern Conference is to relive for those who attended, and to summarize for those who could not be in New Orleans, a series of events which established a new "high" in the history of the Southern Conference. All of these successes being due, of course, to the tireless efforts of our retiring President Francis and his committees, which include the outstanding contributions made by the Convention Committee in New Orleans, headed by Superintendent Bauer, and assisted by Mary M. Conway, Director of Music in New Orleans. Nothing was left undone for months prior to the meeting, and during the four-day session, to insure proper functioning. Since early last fall the committee, representing business and artistic interests in New Orleans, met for two or three hours every week to discuss plans and work out various details. When we arrived in New Orleans on the morning of April 7th, New Orleans was ready!

The religious history of New Orleans furnished an ideal background for the solemn pontifical mass in the famous old St. Louis Cathedral on Sunday morning. In this impressive old cathedral in the French Quarter we heard the mass sung by the Seminary Choir, assisted by a chorus of 1,000 school children. Our thanks to Father Bassich whose idea it was to give such an auspicious opening to the conference.

The Music Department of Louisiana State University, with Dr. Stopher himself as conductor, was represented by some two hundred students at the Sunday afternoon presentation of the "Hymn of Praise" in the Municipal Auditorium. Among other notable developments in music education in Louisiana is that at L. S. U., and the performance at New Orleans was a credit to their conductor and to the music department as a whole. (Some of our Southern Conference members were able to go to Baton Rouge during the Conference week to participate in the Anniversary Celebration, and to attend the remarkable performance of "Carmen." From the reports of those fortunate enough to make the trip, we heard the most glowing accounts of the Celebration and also of the L. S. U. Music Building, an achievement in music building equipment.)

Some months ago it was suggested that our Sunday evening in New Orleans be given over to a United Choir Festival, an event embracing the church choirs of all sects in New Orleans. The local committee assigned this serious task to Maynard Klein of Newcomb College who assembled over three hundred voices, representing all sects in New Orleans, for the United Choir Festival, accompanied by the Newcomb College Symphony Orchestra. Rabbi Louis B. Binstock as speaker of the evening, warmed our hearts with his very pertinent remarks on our field of music education. One Conference member was heard to say that never before had he seen such an event—one which ignored any one creed or denomination, and included all faiths, intent on giving a performance of superior musical quality.

An unusual achievement of the New Orleans Conference was the assembling of three distinct organizations, the All-Southern Conference Chorus, the All-Southern Conference Orchestra, and the All-Southern Conference Band. Several hundred children, representing every one of the thirteen states in the Southern Conference, came to New Orleans for four days of serious study and training under the direction of nationally-known conductors. Due to unexpected illness, our good friend T. P. Giddings could not be with us to train the chorus, and our National President, Herman F. Smith, graciously met the emergency by taking the chorus himself, and whipping into

shape a splendid organization. To see President Smith laden with packages on the eve of his departure from New Orleans for Pasadena—gifts from the members of the Chorus—convinced us that the children most heartily approved of our National President! The fine concerts given by these organizations on Tuesday and Wednesday nights with Mr. Smith conducting the chorus, Mr. Maddy the orchestra, and Mr. Goldman the band, were a real credit to the students themselves, to the supervisors who trained them, to the organizing chairmen and certainly to their well-known conductors.

Participation in these concerts is, without question, a most essential part of the program planned for these students—yet the real impact is the lasting influence the entire experience has on the life of each student who participated in the four-day session. To see and talk with some of the children who had traveled great distances, and some at considerable sacrifice, in order to participate in these events, made many of us realize that the influence of such activities is far-reaching and extends beyond the immediate experience.

It is not often that a host city can offer on "its night" a music program especially adapted to its own historical background—yet the Public School Music Department of this interesting city of New Orleans was able to do just this on New Orleans Night, this event being prefaced by a colorful and spectacular performance given by the Consolidated



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Catholic School Bands—again our thanks to Father Bassich and his colleagues who worked out this part of the program. For the superior musicianship and exceptionally fine organization work of the Public School Music Department program, our sincere admiration and congratulations to Miss Conway and her co-workers. The two parts of the Public School Music Department program "Old Days in New Orleans," and "Music in Modern New Orleans," gave us a most unusual program—a virtual pageant in music.

From the standpoint of coördination of common interests, probably one of the most notable gatherings of the week was the Tuesday luncheon meeting which combined the forces of the Louisiana School Music Association and the Dixie School Band and Orchestra Association, given in conjunction with the Activities Council of the Festivals and Contests Committee of the National Conference. Both associations have been organized within the last year, and, quite naturally, will work closely in connection with the National Conference Activities Council. (By the way, the Louisiana School Music Association was the first state association to announce affiliation with the National Conference, automatically naming the MUSIC EDUCATORS JOURNAL its official magazine.) With the far-reaching developments in music education in Louisiana and in the South generally, the luncheon meeting, followed by a business meeting of the Dixie School Band and Orchestra Association, was an excellent opportunity for approximately one hundred men and women from the South to participate in a serious discussion involving their future plans and activities. Among those representing the Associations, the National Conference and the Southern Conference and giving short talks were President J. Henry Francis, Joseph E. Maddy, Chairman of the Activities Council of the Conference, J. Jones Stewart, Acting Secretary of the Louisiana School Music Association, S. T. Burns, State Supervisor of Music in Louisiana and Executive Chairman of the Louisiana School Music Association, L. Bruce Jones, President of the Dixie School Band and Orchestra Association, and Roy Martin, First Vice-President of the Dixie School Band and Orchestra Association. In addition, a most inspiring talk was given by Mr. Goldman. All were unanimous in the vote that the meeting provided an unusual opportunity for further welding together of common interests among instrumental people in the South.

Last fall a State Supervisor of Music was added to the staff of the Louisiana State Department of Education, and the Wednesday afternoon program during Conference Week demonstrated to all of us that the State of Louisiana had chosen wisely. Over 5,700 children who had



GRACE VAN DYKE MORE  
President-Elect Southern Conference

never sung together before, and who had learned their program from records, were assembled that afternoon in an Inter-Parish Elementary Chorus under the direction of S. T. Burns. The organization work alone was a lesson to all of us—yet more significant was the realization that in communities not easily accessible, children can be brought together by music and *can have music*. This program was a genuine inspiration and was a further demonstration of what can be done where there is a will to do. As chairman of the Wednesday afternoon program, Mr. Burns also borrowed from our neighbor Conference, the Southwestern, one of its well-known music educators and her orchestra—Mrs. Lena Milam. We would be proud indeed if we could claim such an orchestra and such a director for our very own!

Thousands of children and thousands of parents from New Orleans, from the state of Louisiana, and the thirteen states of the Southern Conference, were in those four days focusing their entire attention on our profession. The children were there to learn and to give, and the music educators were there to learn and to give. The thousands of parents and citizens in New Orleans, the state of Louisiana, and other Southern Conference states, were there as interested spectators—to watch us prepare their children, or their neighbor's children, for better citizens. In retrospect we feel humble indeed at the challenge, and at the same time we feel justly proud of the results.

Again, we want to thank our gracious New Orleans hosts and hostesses. The far-famed Southern hospitality was never more evident. Superintendent Bauer and Miss Conway and their colleagues representing the public schools of New Orleans, Father Bassich and his colleagues representing the parochial schools of New Orleans, together with the many New Orleans citizens, music clubs and churches

—all have our sincere gratitude. This resumé would not be complete were not special mention made of the Entertainment Committee responsible for our delightful banquet, for our charming luncheon at New Orleans' famous Patio, and for the final Carnival Ball, resplendent in Mardi Gras glory, given for the members of the All-Southern Conference Chorus, Orchestra and Band, on Wednesday evening, culminating the four days' activities.

History must be made, and we, therefore, turn to the next chapter of Southern Conference history—with great admiration for everyone who worked so diligently to make the 1935 meeting a new landmark in music education.

### From the President-Elect

▲ DEAR FELLOW MUSIC EDUCATORS of the Southern Conference: In my first message as your President-elect I want to express my sincere appreciation for the honor you have bestowed upon me. I assure you that I feel keenly the responsibility the office carries with it, and that I shall use my best efforts to fill the position successfully. I can do this only with the loyalty and coöperation of every member of the Southern Conference. I need you now much more than you need me! I shall lean heavily on your counsel, your thinking, your suggestions, and your work.

We have just had a most successful and enjoyable Conference meeting, bringing President Francis' term of office to a splendid climax and leaving us with an inspiring example to spur us on.

May I suggest an ideal for the next two years—"A constructive Conference, with every member a helping member." It would seem so futile to rest on our laurels until it is time to plan another conference program. There is too much to be done for the advancement of music education in our beloved Southland. We are faced with problems and difficulties in every Southern state—we know them all too well—but we *must not* lose our courage or our determination that every child in Dixie shall have a fair chance to make music his friendly companion.

Let us study our problems with renewed vigor, and then use our united counsels and efforts for their solution. Please do not think that I am writing just for inspiration's sake. I am hoping that, with the beginning of the school year next September, we can begin very definite study and practical planning in this direction. Even though we do not succeed in solving all our problems, I believe we can do some constructive thinking, and can push the musical ball a-rolling a bit faster in Dixie! Let's get going!

Yours for a Singing South,

GRACE VAN DYKE MORE

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 JESSIE MAE AGNEW, 36 Poling Apartments, Casper, Wyoming, *2nd Vice-President and Editor*

## Springfield Meeting Marks New Era for Southwestern

ONE of the finest and most enthusiastic groups of music educators that ever assembled for a Southwestern Conference meeting was present at Springfield, Mo., April 3, 4 and 5. The weatherman was not particularly kind to us, though he did keep Jupiter Pluvius quiet during the daytime and let him have one big inning during the night. Those who journeyed to Springfield—and it was a considerable group of several hundred—were well repaid for their trouble. First, there was R. Ritchie Robertson, Director of Music in the Springfield City Schools, who provides an ideal illustration of how a music director can sell himself and his work to the public. Springfield people are school-music conscious because Dr. Robertson has made them so, and to the last man and woman, not to mention the children, they will give him anything he wants. The preliminary preparations made by Dr. Robertson and his committees were fine examples of taking care of the most minute details.

Among the high lights of the Conference were the many fine groups from the Springfield schools that took part in the programs. Choruses of elementary, junior high, senior high, the Senior High School Band and Orchestra, and the great Boy Scouts Band, which alone has made its director, Dr. Robertson, and Springfield famous. Then there was a great Ozarks High School Chorus of some 1,500 from all of the country surrounding Springfield, and a Missouri Rural School Children's Chorus of 1,000 that was brought together from a wide radius. All of these local units gave a splendid account of themselves, and showed beyond a doubt that the Conference city and adjacent territory is doing excellent things in music.

Among other groups that appeared upon programs were the Joplin, Mo., High School Orchestra, the Tulsa Teachers Chorus, the A Cappella Choir from the Oklahoma State College at Durant, an instrumental ensemble from Soldan High School, St. Louis, Mo., Treble Cleff Club, Emporia State Teachers College, and a number of fine ensemble groups from Drury College and Southwestern Missouri State College, both Springfield institutions. A delightful recital by the faculties of these two institutions opened the convention. Pos-

sibly the high point was reached Thursday afternoon and evening when the Kansas City Philharmonic Symphony appeared under the direction of Karl Krueger. Both programs were of a very high type of playing, and it is plain to be seen that the talented Krueger is welding together a fine organization.

The Southwestern Ensemble Festival brought the Conference to a most successful close Friday night. Although there was not a large number of groups present, there was a sufficient number to show the value of such groups to the general music set-up of the school music program and to the community at large, and to provide a very fine concert feature for the Conference.

Among the speakers listed on the program, all of whom appeared as scheduled, were Mayor Harry D. Hurst, Superintendent H. P. Study, Springfield; Osbourne McConathy, Glen Ridge, N. J.; Joseph E. Maddy, University of Michigan; John W. Beattie, Northwestern University; James L. Mursell, Lawrence College, Appleton, Wis.; Sara Conlon, St. Louis, Mo.; Sudie Williams, Dallas, Texas; Mabel Moberly, Rural Supervisor for Missouri; Lytton Davis, newly appointed State Supervisor of Music for Missouri; Mabelle Glenn, Kansas City; John C. Kendel, Denver, Colo., and Francis Findlay, New England Conservatory, Boston, Mass.; W. Otto Miessner, H. T. FitzSimons, Chicago; Herman F. Smith, President of the M. E. N. C., Milwaukee; Richard Dabney, Kansas City, Mo.; Mrs. R. Ritchie Robertson; J. T. Woodruff,

President Springfield Chamber of Commerce; Jewel Windle, Springfield; Mrs. A. S. E. Saunders, President Springfield Music Club; Mrs. Harry Bissett, Springfield; Jessie Mae Agnew, Casper, Wyo.

The newly elected officers are listed on page 72.

GEORGE OSCAR BOWEN

## Tribute from a Past President

▲ THE SLOGAN of the Music Educators National Conference, "Music for Every Child—Every Child for Music," was exemplified at the Southwestern Conference. It was truly a singing and playing conference of children, adolescents and adults. These organizations were of a wide variety and ranged in size from a trio, to the Missouri-Ozarks High School Chorus of fifteen hundred voices.

Each participating organization deserves highest praise for its splendid work, and if there was one which gave us a greater thrill than the others, it was probably the one-hundred-piece Boy Scouts Band of Springfield, selected from a membership of three hundred and fifty, directed by our dear Ritchie Robertson. The playing of these boys was superb, and at the close of their program there was a unison of exclamations, "Oh, what wouldn't I give for such a band!"

This message is not one of praise alone for the demonstrations, but equally praises the splendid addresses given. Each address was food for thought and when published in the *Yearbook* should be read by every Conference member, whether he or she was absent or present at the conference.



**SOUTHWESTERN OFFICIAL GROUP**

Standing (left to right): Gratia Boyle, Hannah Whitacre, Robbie L. Wade (State Chairmen); George Oscar Bowen (Nat'l Director, 1935-39), Jessie E. Leffel (State Chairman), Jessie Mae Agnew (Retiring 2nd Vice-President), J. Luella Burkhard (Retiring Nat'l Director). Seated (left to right): Catharine E. Strouse (Re-elected Treasurer), R. Ritchie Robertson (1935 Host, 1st Vice-President Elect), Frances Smith Catron (Retiring President), James L. Waller (2nd Vice-President Elect), Grace V. Wilson (Nat'l Director, 1935-37), T. Frank Coulter (Secretary-Elect).

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6833	Chorus of Pioneers	S.A.T.B.	.15
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6622	God be in my Head	S.A.T.B.	.15
6464	Go Down, Moses	S.A.T.B.	.15
6628	Go Down, Moses	T.T.B.B.	.15
6483	I Could'n Hear Nobody Pray	S.A.T.B.	.15
6621	I Could'n Hear Nobody Pray	T.T.B.B.	.15
6627	I Could'n Hear Nobody Pray	S.S.A.A.	.15
6832	Indian River Song	S.S.A.	.15
6415	Joshua Fit de Battle ob Jericho	S.A.T.B.	.15
6441	Joshua Fit de Battle ob Jericho	T.T.B.B.	.15
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Hats off to President Frances Smith Catron, and to our host, Ritchie Robertson, for an unsurpassed program, and also to the good people of Springfield, whose coöperation and warm cordiality helped make possible a conference which will long be remembered.

GRACE V. WILSON

### Salutations

▲ AND HEARTY thanks to the Southwestern Conference in risking their fate in my hands again. I assure you that I feel highly honored and shall strive to the utmost to live up to the high standards set by our worthy captain, Frances Smith Catron, during the last four trying years.



JOHN C. KENDEL  
President-Elect, Southwestern Conference

Mrs. Catron, ably abetted by Ritchie Robertson, provided a program that will live long in the memory of those fortunate enough to attend the Springfield meeting. The entire week was marked by a feeling of good fellowship and eager search for inspiration upon the part of those in attendance.

The local committee had the arrangements all perfectly planned. The well-known hospitality of Missouri was in evidence at every turn. There was such a wealth of excellent programs that it is impossible to enumerate them at this time. Your new president offers his sincere congratulations to Mrs. Catron and all her co-workers on their excellent achievement.

Every member of the Southwestern is hereby appointed a member of a special committee to assist in making the next two years outstanding ones in the history of our organization. I am confident that each one will accept this appointment and live up fully to the opportunity for service offered. I shall be counting upon each one of you.

Faithfully yours,

JOHN C. KENDEL

Denver, Colorado.

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## Northwest Conference

Continued from page 43

recognized directors — George Dasch, John W. Beattie and James R. Gillette — for their outstandingly inspirational conducting; and that our sincere thanks be extended to the chairmen, their assistants, and the students participating in the All-Northwest High School Band, Orchestra and Chorus, for their inspirational contribution to the success of the conference.

### III

BE IT RESOLVED that we reiterate our resolution passed at the 1933 Northwest Conference expressing the desire to have the National Conference come to the west coast, therefore,

BE IT FURTHER RESOLVED that we give our hearty endorsement to the resolution passed by the California-Western Conference supporting an invitation to the National Conference to meet in 1938 in the San Francisco bay region.

[Adopted at the Northwest Music Educators Conference, April 24, 1935, Boise, Idaho. The Committee on Resolutions: Helen M. Hall, Ethel M. Henson, Vincent A. Hiden, Chairman.]

## North Central Conference

Continued from page 41

Marion County (Ind.) Boys' Chorus; Academies of St. Agnes, St. Mary, Sacred Heart, St. John and Ladywood Choir, Indianapolis; Detroit (Mich.) All City Junior Orchestra.

**Comments on the Conference.** Lulu Kanagy: "The inspiration received by the children from the experience of singing with a large chorus at the Conferences has been reflected in the greater interest and better singing of all our children." ♦ Mrs. Elizabeth Cochran: "The radio programs broadcast during the Conference were most inspirational. One result is that arrangements have been made at Arsenal High School to place loud speakers in all the schoolrooms, whereby select programs can be heard by all students." ♦ Mr. Wright: "The Conference received more publicity than any similar activity of which I have had any knowledge. More than 400 notices were given by papers throughout Indiana between March 1 and March 25. The credit for this goes to Miss Hollingsworth." ♦ Will H. Bryant: "After hearing the fine demonstration of the verse-speaking choir from Detroit, a number of teachers immediately returned to their schools and organized similar choirs, particularly in the lower grades." ♦ Leon Beery: "One of the most significant features of the Conference was the Ensemble Festival. It points the way for more effective in-school and after-school results." ♦ Leona Knight: "Even the grade school supervisors were greatly benefited by the band clinic conducted by Mr. Revelli." ♦ Harold Winslow: "I was especially interested in the discussion groups. Several people said that this feature alone was worth the trip to Indianapolis." ♦ Mrs. Eller, Principal, School 67 in Indianapolis: "I am much pleased and gratified to report a splendid reaction upon all the teachers and pupils of my school."

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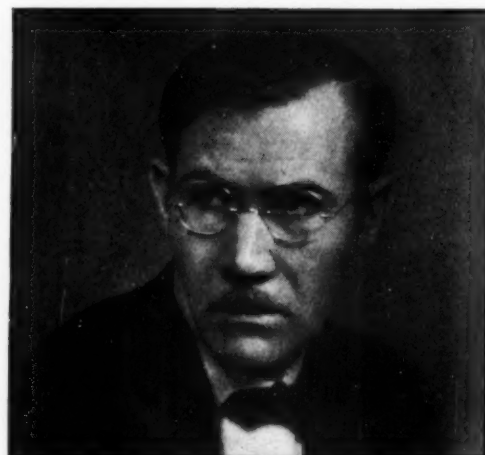
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# BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

**FINE ART.** H. S. Goodhart-Rendel [Oxford University Press. Price \$1.50]. The Slade Professor of Fine Arts in Oxford, England, has given us in this small book quite the clearest, most helpful, and most delightful work in the field of aesthetics that I have come upon in many a day. In four chapters, entitled respectively *The Materials of Art, The Making of Art, The Enjoyment of Art, and The Criticism of Art*, he discusses profoundly, and yet with amazing simplicity and ease, almost every question that vexes the manifold pages of large books on aesthetics. Not only will it give the reader clearer understanding and finer discrimination with respect to matters in his own chosen field of art, but it promises more reliably than other books I have read to give him the bases for proper enjoyment and understanding of all the arts.

The universal solvent by which the author brings all arts to a common and understandable unity is an idealistic philosophy. He distinguishes between the material of an art and its vehicle. Thus tone is the vehicle of music, but the material of musical art is combinations of the ideas of tone; for it is obvious that a composition can be conceived and set down by a musician, and can be grasped and enjoyed by another, without a single tone having been sounded in the process. The application to the other arts is obvious. It is all quite admirable and quite refreshing. We have been so lost in the external world—which is "full of a number of things" that appear as separate and disintegrated—that we have forgotten they all come to the same thing in the mind, much as the universe comes to unity as mirrored in the dew-drop.

Hardly a page in this entire book holds less of original and rewarding thought than these that I have loosely summarized, but unfortunately for this review—but not for the reader of the book!—the remaining chapters cannot be equally well summarized. Their worth can be suggested only by detached fragments. Thus in *The Making of Art* is a discussion of form and content as being necessarily fused. That is familiar enough, but the author points out that form may be given first (as for an "occasional" composition, let us say) in which case the artist must seek a content appropriate to the form; or the content may lie first in the artist's mind, and then, uncontrolled by any formal prescriptions, be produced for the purpose of self-expression. And on this our author remarks: "Making a work of art with no object but self-expression always seems to me like taking a walk with no object but exercise, an unpleasant if necessary activity only bearable in the last resort." Also on this point he writes: "I often think that if no paintings or sculpture were ever bought save those offered for particular places, no operas or plays ever performed save those offered for particular houses and companies, most painters, sculptors, musicians and dramatists would learn much more about their peculiar arts than they know at present. The unwanted work of art is as likely to be accidental and eugenically regrettable as the unwanted child."

But why should one continue: for no effort can bring this comprehensive discussion into clear recapitulation. The book is one to be read from cover to cover, line by line. No part is waste. In that, in its unity of content

and form of expression, and in its balance and proportion, it is a work of art in itself. None interested in practicing, teaching, or understanding any of the arts should miss reading it. —Will Earhart

**Hector Berlioz.** Tom S. Wotton [Oxford University Press. Price \$3.00]. Mr. Wotton's earlier *Berlioz*, a brief volume published as one of the *Musical Pilgrim Series*, received favorable mention in these columns. In his present book he offers us a greatly expanded study.

The book is not a formal biography, nor is it a formal critical study of Berlioz's music. Instead, as the author states in his Preface: "I have planned the several chapters almost as independent essays dealing with particular aspects of the French composer's genius as a musician and behaviour as a man." And he says further: "In many ways Berlioz has not been treated fairly. He at times has been judged by standards that would not be applied to others. . . . He has been abused for doing things that are the everyday custom of his detractors. Above all, he is too often criticized in a flippant vein which can only be paralleled in some of the early notices of Wagner's works, and in any case is in dubious taste."

From such premises—and few will be disposed to question them—Mr. Wotton's inquiry takes its direction. It ignores the patient chronological tracery usual in, and perhaps appropriate to, biographies; it makes no comprehensive study of Berlioz's complete compositions. Rather, it seeks the man through the more revealing incidents of his life, and the composer through the significant aspects of his work. Such a task requires greater scholarship and research than the usual type of study; because truths are much less obvious and accessible than mere facts, besides requiring understanding for their discernment. Mr. Wotton has met all these demands in overflowing measure. No word in printed form or in letters, no significant passage in the literary work left by Berlioz, no revealing detail in the composition or in the performance of his music, has escaped the author's attention. It is a thorough piece of work, and it must be accepted as authoritative. If the man and his music do not appear to the reader in the end quite as they appear to Mr. Wotton, that fact must be ascribed to native differences in vision and taste, and not to any dubiousness about the evidence.—Will Earhart

**Music in the Liberal Arts College.** Nine papers given at the last meeting of the Music Teachers' National Association have been reprinted in a pamphlet for free distribution among those interested in college music. The titles and authors: *The College Type of Music Student*—George Sherman Dickinson, Vassar College, Poughkeepsie, N. Y.; *The Special Objectives of Courses in Music Appreciation and History*—Royal D. Hughes, Ohio State University, Columbus; *The Adjustment to the College Student of Teaching Methods in Theory*—Glen Haydon, University of North Carolina, Chapel Hill; *The Place of Musicology in the College Curriculum*—Paul H. Lang, Columbia University, New York City; *The Dilemma of Crediting Applied Music in the Bachelor of Arts Course of Study*—Philip Greeley Clapp, State University of Iowa, Iowa City; *The Methods of Progressive Education in College Music*—Jerome Swin-

ford, Sarah Lawrence College, Bronxville, N. Y.; *The Problems of College Entrance Credit in Music*—J. Lawrence Erb, Connecticut College, New London Conn.; *The Preparation of the College Music Student for Graduate Study*—Otto Kinkeldey, Cornell University, Ithaca, N. Y.; *Musical Environment and Activities for the College Community at Large*—Karl Eschman, Denison University, Granville, Ohio. —The Journal is authorized to announce that a copy of the reprint may be secured by interested persons upon application to the editor of the Music Teachers' National Association, Professor K. W. Gehrkens, Oberlin, Ohio.

**An Epitome of Some Principles of Choral Technique.** Father Finn [C. C. Birchard and Company. Price 30 cents]. A sixteen-page pamphlet evidently intended to aid in developing the greatest possible beauty of tone in the limited time allowed by school programs. The author discusses the chief vocal faults, outlining precepts and plans for their correction and for further growth. Practical suggestions are given for the use of vocal aids inherent in choral texts, as well as a number of vocal exercises. Church choristers seem to fall into two groups: oh-ers and ah-ers, with this author in the former. Of the vocal principles of that group this pamphlet is an excellent resumé. Two pages, or less, present "sketchy reference" to faults of phraseology, accentuation, tempo, etc. This brevity is regrettable, especially following the opening statement that choral technique involves accurate and extensive information about the idiomatic structure and interpretative requirements of the widely diverse schools of composition comprising the choral repertoire.

—Huldah Jane Kenley

**The Boy's Changing Voice.** W. Norman Mellalieu [Oxford University Press—Carl Fischer, Inc.] This booklet, the product of the experience of the music master of the Royal High School, Edinburgh, represents seven years of experimentation, careful observation and tabulation. The findings parallel very closely those of Dyson in this country, and advise using the voice in its changing range as it loses upper and adds lower tones. The chapter on *Classification of Voices*, while involving English terminology, is easily translated into terms of American high school ages and is an excellent discussion of range, test for class division especially suited to boys' schools, and, further, a discussion of transposition for unison songs for various range levels. Some simple exercises are given, consonant helps and sound breathing instructions. The author is constructive in his attempt to save male voices for community participation by turning the attention toward the speaking as well as the singing voice.—Susan T. Canfield.

**A Short Treatise on Gregorian Accompaniment.** Achille P. Bragers [Carl Fischer, Inc. Price \$2.50]. This work may be safely recommended to organists whose choirs require the support of an accompaniment in the singing of the chant. Modes and their characteristics are explained in a manner easily comprehensible to the average organist. This is true also of the rhythmic analysis of melodies which is based on the Solesmes school. Model examples of harmonizations elucidate the rules and principles supplied in the text. A thorough knowledge of harmony and counterpoint is prerequisite to practical application of the content of this work.—Henry Kloman Schmidt.

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## Operettas

**The Frantic Physician.** Music by Gounod, arr. by Marshall Bartholomew. Play by Molière, adapted by Alexander Dean. [Silver Burdett and Co. Price, complete book \$4.00]. A comic opera in two acts. Few works as interesting as this one come to the reviewers' desk. For situations including larger units, and therefore more established techniques, there have been few works by standard composers and dramatists available, works suitable to young voices. Directors in search of others of the Gilbert and Sullivan range will examine with interest and pleasure "Le Médecin Malgré Lui" another adaptation from the arranger of "Rosamunde."

In adapting and arranging the opera for shorter performance, several changes have been made: dialogue has been cut, the opening scene moved from the theater to the Court of Louis XIV, two of the characters introduced in Act I for clarification, musical development reduced in some scenes to increase the tempo of dénouement, the chorus made a more vital part of the whole, and many medical terms omitted. Nine voices are required: three baritones, one with bass tendency; one bass, one soprano and one mezzo, one alto, a first and a second tenor. Chorus of lords and ladies of the court of France, and ballet complete the list. As for the complete book, it includes biographical sketches of Gounod and Molière, colored prints of scene sets and costume; libretto and piano vocal score; director's book. In the last section are suggestions for publicity, topics for articles in proposed order. To return to the work itself, it is altogether worthy of the time to be spent in preparation. Performers and audience alike will look back upon it with pleasure. Gounod's melody, facile, expressive, singable; Molière's lines sparkling and satirical, in combination are diverting and joyous while the production of a classic is of itself an electrifying experience.—Susan T. Canfield.

**The Rose and the Ring.** Text by Mary W. Kingsley, music by Carrie Bullard [White Smith Music Publishing Co. Price, Piano Vocal Score \$1.00]. The story of this operetta-extravaganza is of a king, who, having deposed his brother, defends his action by engaging his daughter to the rightful heir. A visiting prince, a fairy, the magic ring and rose which beautify all who touch them, and a lost princess as Betsinda, chambermaid to the queen, figure in the plot but all ends happily as the heir discovers that Betsinda holds her charm for him even without the ring. There are ten singing and speaking parts, three speaking parts and three modes of production with mixed, women's or men's voices. The orchestra score may be purchased, an unusual service made possible by the Austin Barclay Fletcher Fund which has also made possible such special editing as similar numbering of measures in all scores so that measure fifty is the same for all. The orchestra parts may be rented also, or the work may be done with piano. The overture and finale of Act One have been issued as a separate number.

The lines are merry chatter, the synchronization of words and melody

so well accomplished that the musical dialogue is expressive and musically interesting. The parts whether for the small or mixed voice combination are beautifully written, vital, well scored. While not an easy work it is not over difficult and is well worth the effort; nice music to remember.—Susan T. Canfield.

**C. C. Birchard and Co.** (1) Two Gilbert and Sullivan Operas available for treble voices. [Price \$1.50 each]: *Iolanthe*—Abridged and arranged by Bertha Elsmith. *The Mikado*—Abridged and simplified by W. Norman Grayson. Both works have been so skillfully handled that even the Gilbert and Sullivan enthusiast will admit the essentials of the operas are intact, although he will miss the musical dialogue, the

elaboration of musical ideas, and male voices in full chorus. Less significant works suffer from early meeting in abbreviated form, but these I believe will carry added interest in later years as a result of the close acquaintance at this early age. (2) *The Spanish Grandee*—Libretto by Albert Morse, music by Roy S. Stoughton—[Price \$1.00]. A fantastic story of two young Americans in a Spanish village, a prize bull that faints at a whisper, a revolution, the bull's recovery, release of the improvised matador followed by the reunion of the lovers in approved style. It is well scored for senior high voices, calling for two baritones, one bass, tenor, soprano, contralto and mezzo as principals. The tunes are lilting and light.—Susan T. Canfield.

## THE REVIEWER REVIEWED

BY PETER W. DYKEMA

Obviously, a review editor cannot be required to review his own books—although the thought should present intriguing possibilities to anyone acquainted with the book and the author-reviewer herein referred to. Be that as it may, the Journal, with due consideration for the modesty of Reviewer Earhart, presents Mr. Dykema's discussion of Author Will Earhart's latest book [*The Meaning and Teaching of Music*. M. Witmark and Sons. Price \$3.00].

**JAMES RUSSELL LOWELL** in writing of June, the beginning of summer, has these lovely lines:

"Now is the high tide of the year  
And whatever of life has ebbed away  
Comes flooding back with a ripply cheer."

To those of us who have known Will Earhart, he seems now to be well started on the high tide of his career. During the past two years of this beginning of his period of fulfillment, he has written three books and edited a collection of songs, and evidently the fruit of his long and varied experience is now ripening and mellowing.

This latest book of his, the title of which might be expanded to read, "The Philosophy of Music in Life and Education, Together with Some Suggestions for Applying This to the Teaching of Music in the Schools," is well described in his preface: "Although the work is largely abstract, the author hopes it will be found to have practical bearings . . . Primarily, however, it is not for the neophyte who has yet to attain the beginnings of the technique of teaching, but is rather for those who, already able to teach, would scrutinize again their principles of teaching and reflect anew upon the nature and possible values of their work."

The four parts of the work are entitled, respectively: (1) A Philosophical Basis, (2) An Aesthetic Basis, (3) Psychological Bearings, (4) Specific Forms of Practice. Dr. Earhart points out that America, having long been busy with the conquest of nature and the establishing of an industrial system, has tended to exalt the external universe, forgetting that nothing has value for man except as his spirit receives it and transforms it. Education has suffered in our country from this "outside standpoint," and has been more interested in observing what the student does rather than ascertain what he feels about what he does. Tests and measurements to Dr. Earhart too largely emphasize this material and objective point of view, and sin—at least by omission—in failing to consider the values of activities to the one who performs them.

Only as things are related to us do they have value, but only as they are related to one another do they produce "the joy of contemplation, of intuition of loveliness," which the individual experiencing it is always moved to share. The author quotes with approval Tol-

stoy's statement, "The purpose of business is to get; the purpose of art is to give." In making the application of aesthetics to music, Santayana's divisions of Material, Form, and Expression are used. Significant effects of tone as the material of music are pointed out, the importance of stressing tone in all musical instruction is reiterated. The discussion of form in music is especially clear and helpful, and with Dr. Earhart's help, Clive Bell, who is vague to many readers, becomes simple and his favorite terms of "significant form, emotions of life, and emotion of beauty," are understandable and convincing. This leads Dr. Earhart to his favorite discussion of expression as being less a question of transferring meanings that are external to the music than impressing music lovers with what is inherent in the music itself.

The applications of his philosophical discussion are made to many aspects of school music teaching such as the value of lovely single tones, of instrument or voice, for little children; the necessity of having short songs in the lower grades; the harm of texts which are so striking, so dramatic or so filled with the story element that they detract from the contemplation of the music; the value of rhythm; the necessity of subordinating it to tone,—"the form is of rhythm, the substance is of tone."

In discussing the development of musical power, Dr. Earhart says that we should strive to have the children "feel or see into, rather than learn about; to appreciate (in subconscious attitudes) rather than know; become charmed, absorbed, enthralled by—and all of these are terms connoting the deep response we term aesthetic—rather than become interested in the object of attention." There are very illuminating discussions of the comparative values of vocal and instrumental music, with high praise for both as a part of our educational scheme. Of instrumental music he writes, "No comparable movement in education in music has been witnessed in any other country; and it is safe to say that chiefly by means of it was our public school music to escape from a prolonged childhood and struggle toward citizenship in the world of music as that world is known to musicians." Of a cappella singing he writes, it "becomes a powerful agency for developing the pure type of musicianship described." His discussion

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of reading music involves a strong advocacy of the so-fa syllables. "Absolute pitch," he maintains, "is, compared to tonic so-fa syllables, little but a concern of the physicist."

The final section of the book, including an appendix, is devoted to the creative process in music. Dr. Earhart maintains that the composing of music by children is an exercise requiring as vital participation and thinking as that in any other school activity. Moreover, he finds from an experimental comparison carried on in the schools of Pittsburgh that, on the basis of certain standardized music tests and certain appraisals by critics of elementary school music, children who devote a portion of their music period to composing and writing of original songs do better in every aspect of music study than those who do not have this activity.

This volume is a significant one which should be widely read. It is an ideal book for summer companionship, not because it is light reading, but because it is conducive to leisurely contemplation and reevaluation of one's work. All of us are indebted to Dr. Earhart for this book, and we all hope that his formulations after many years' thinking and teaching will result in further publications.

—Peter W. Dykema

### Cantatas

**In Springtime.** Lyrics by Henry Clay Boulton, music by Susannah Armstrong [M. Witmark and Sons. Price 60 cents]. A cantata for treble voices, SSA, pleasantly melodious part writing, nice lines, well scored with the exception of low g for the alto, not difficult.—Susan T. Canfield.

**The Jumbles.** Music by Dorothy James, text by Edward Lear. [H. T. FitzSimons Co. Price 40 cents]. A cantata with piano accompaniment for children's chorus. The words are imaginative nonsense equally suggestive to chorus and audience, to both of whom the "Jumbles" carry their own meaning. The words are well set as to accents, the melody rhythm following almost exclusively that of the words, the variety element being furnished by modulation from section to section and change of mode. The parts are nicely written with almost no dissonance.—Susan T. Canfield.

### Piano

**Four Piano Duets.** Alec Rowley [Novello & Co., Ltd., H. W. Gray Co. Price \$1.00]. These are very musical numbers for pupil and pupil participation. The melodies are old nursery tunes with enough variation in handling to add interest. The chord distribution in the four hands is rich and colorful, the melody often passed from player to player with good effect. The type is large and clear and phrasings are especially musical. The four numbers are nice for recital programs.

**Choix de Vieilles Chansons.** A Ravizé. [Elkan-Vogel. Price \$1.50]. Book I contains fifteen melodies for four hands, charmingly carried from player to player, conveying the impression of richness of fabric, an impression furthered by the distribution of chord. They are delightful numbers for pupil and pupil, beautifully phrased, and with lovely nuance.

**A Baker's Dozen.** Angela Diller [G. Schirmer, Inc. Price 75 cents]. The subtitle, "Thirteen Pieces to Read at Sight with Suggestions as to How to Do It" is beautifully descriptive of the collection. The suggestions include Seven Points, directions for sight playing, presented in story form illustrated by imaginative drawings and bits of notation. Miss Diller has used design in her very lucid way. The Thirteen Pieces should not only develop sight reading power, but musical understanding of tonal behavior as well and prove a thrilling adventure.

**At the Piano.** Bernice Frost, Illustrations by Doris and George Hauman [The Boston Music Co. Price \$1.00]. "A Book of First Lessons for Class or Individual Instruction Based on Folk Tunes of Many Countries" includes 52 melodies musically handled, the tune and chord distribution or chord suggestion being as rich as possible within the prescribed limitations of beginning lessons. Concise sentences for the teacher as to purpose and possible procedure for each song are collected at the beginning of the book for easy reference. Phrases are well marked, often placed on the page in the Diller manner, so that the eye quickly grasps varying phrase lengths. The type is large and open and the illustrations in black and white attractive; effective suggestions of movement, mood or quality.

**First Book for the Adult Beginner.** John M. Willia [Boston Music Co. Price \$1.00]. In spite of the blackness of the page, this book is excellently planned for the beginner over twelve years of age. While staves, keyboards and descriptive notes abound, large type exercises and melodies are present. Early exercises are given by rote, hand over hand free arm technique being first established. Planned for older children, the emphasis on C's is not objectionable, while octave and full chord lie easily in the hand. There is, however, a heavy emphasis on the chord expressed in over-busy chord accompaniments, while the melodies used are of the sentimental type dear to the hearts of the adolescent of limited experience.—Susan T. Canfield.



## Choral

**Singing Youth.** Edited by Charles H. Farnsworth, Peter W. Dykema and M. Theresa Armitage [C. C. Birchard and Company]. One hundred and seventy-eight junior high school songs, in the various desirable and appropriate classifications: S.A., S.S.A., A.A.T.B.B., S.A.B., S.A.T.B., etc. The intention stated by the editors, of choosing only music of merit to express such high interests as love of country, human brotherhood and reverence is fulfilled. Classic, romantic and folk sources are represented, with "a seasoning of humorous and fanciful songs." Both accompanied and unaccompanied chorus are included. Both student edition and complete edition are available.

—Huldah Jane Kenley

**Songs From Drum Taps.** Howard Hanson [J. Fischer & Bro. Price \$1.00]. (1) Beat! Beat! Drums! (2) By the Bivouacs Fitful Flame. (3) To Thee, Old Cause. Fifty-two pages, for chorus, baritone solo and orchestra, parts obtainable by rental. More practicable for immature performers in both technical and musical aspects than most contemporary material, being for the most part in average range and tonally thinkable. The vocal lines run in vocal style, there is interesting alternation of homophonic and polyphonic passages coming about with seemingly simple naturalness. The Whitman text is fitly set. A good high school chorus in the hands of a musicianly leader should have a fine musical experience and gratifying success with these choruses.

—Huldah Jane Kenley

**Bach Chorales.** Edited by Walter E. Buszin [Hall & McCreary, Chicago. Price 20 cents each]. A group of twenty-three sacred choral songs in the original settings of Johann Sebastian Bach. They range from such brief, familiar chorales as "O Haupt voll Blut und Wunden" to the eleven page "Nun lob' mein Seel' den Herren." Well spaced and clearly printed pages, good texts (English only), German titles, sources and adherence to originals make a whole surprisingly good at such a small price. An occasional neglect of regrouping of notes in adjustment to English words is found.

—Huldah Jane Kenley

## Instruction Books

**H. T. FitzSimons Co.** String Ensemble Method, Book III—Dasch-Bennett. This method contains much valuable material for groups that have reached the more advanced stages. Supposedly, Books One and Two lead up to Book Three in a progressive manner, although the reviewer cannot vouch for this since they have not come to his attention. Anyone interested in advanced string class music should ask for the String Ensemble Method, Book III, on approval.—Lee M. Lockhart.

**Problems in the Elements of Ear-Dictation.** Otto Ortmann. [Research Studies in Music, No. 2, October 1934]. Those who are familiar with the investigations of Otto Ortmann know him as a master analyst and research student. In this study he reveals himself again as a pursuer and discoverer of the truth, increasing the debt of gratitude which the music profession owes him for his splendid contributions to its psychology and pedagogy. Problems in the Elements of Ear-Dictation was undertaken to learn: (1) What, if any, typical errors occur when pupils write musical notation, rhythms, intervals and melodies played by the teacher; (2) the general psychological and aural determinants underlying these errors, and (3) what pedagogic procedures can be introduced so as to reduce the number of errors and facilitate the learning. At auspicious times, Dr. Ortmann

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Are times of peace and times of strife,  
Of laughter and of tears.  
Times of sorrow—times of joy.  
Times when shadows fall.  
Life seems all gold without alloy,  
Or shrouded with a pall.

While you, you're farther down the years,  
Can you not guide me through the strife?  
You've known life's pleasures, known its  
fears,

But, I've a rendezvous with Life.  
What shall I do? Where shall I turn  
In journeying down Life's narrow way?  
The trail is dim, how shall I learn  
To stand erect, and never stray?

Oh God—whate'er the years may hold  
Of perils dire, of honors few,  
Help me, I pray, with courage bold  
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applies his results to support or attack current practices in music education. The study has immediate practical value and is well worth reading.—Jacob Kwalwasser.

## Choral Octavo

**G. Schirmer.** Mixed Voices: (1) Cribiribin, Pestalozza-Wallis, S.A.T.B. (2) Same for S.A.B. (3) The Snow, Elgar-Pointner, S.A.T.B., two violins and piano. (4) Carry Me Back to Old Virginny, Bland-Treharne, for S.A.B. (5) Same for S.A.T.B., unaccompanied. (6) Gabriel's Trumpet, Guy Booth, S.S.A.T.B.B., unaccompanied. Men's Voices: (1) Carry Me Back to Old Virginny, Bland-Treharne, T.T.B.B. and soprano solo, unaccompanied. (2) At the Bottom of the Sea, Florence Wickham,

T.T.B. and piano. (3) The Bagpipes, Hildreth, T.T.B.B., unaccompanied. (4) The Vagabond, John Barnes Wells, T.T.B.B. and piano. (5) O Wermeland, Swedish folk tune arr. by W. B. Davis, T.T.B.B., unaccompanied. (6) Song of the Pilgrim, W. B. Davis, T.T.B.B., unaccompanied. Women's Voices: (1) Cribiribin, Pestalozza-Wallis, S.A. and piano. (2) Omnipotence, Schubert-Harris, S.S.A. and piano. (3) Spanish Serenata, Granados-Harris, S.S.A. and piano. (4) Carry Me Back to Old Virginny, Bland-Treharne, S.S.A. and piano.

**Elkan-Vogel Co.** (1) I Hear Thy Voice, adapted from Ch. M. Widor's Contemplation by James R. Duane, for S.A.T.B. and piano. (2) Reverie, Claude Debussy, adapted for S.A.T.B. and piano, by James R. Duane.

—Huldah Jane Kenley

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## RECORD REVIEWS

Paul J. Weaver

**BACH ANNIVERSARY.** This month brings four Bach releases of real excellence and great worth to the student and teacher: The Art of Fugue, the Concertos in D minor for Piano and in A minor for Violin, and Sonatas 1 and 6 for Flute and Piano. All three sets merit high praise. The Art of Fugue is presented in String Quartet version, the adaptation by Herter Norton and Roy Harris, the performance by the Roth Quartet under Mr. Harris' supervision; Columbia set 206. Except for the switching of sections in the 13th fugue (the "Inversa" coming first) the performance sticks very closely to the original notation; one must call it an adaptation rather than an arrangement; it ends with the incomplete fugue on the letters B-A-C-H, the last music on which the great master worked. As is well known, this work summarizes Bach's whole fugue practice and is undoubtedly the most comprehensive exposition of that practice which has ever been written. The D minor Concerto is played by the fine Swiss pianist, Edwin Fischer; the orchestral score is splendidly played by an unfortunately unnamed orchestra. The work is a great one, and the recorded performance is really stirring; Victor set M-252. The violin concerto, number 1 in A minor, is played by Huberman with the Vienna Symphony under the baton of Dobrov; it is issued as Columbia set 210. Huberman has a fine sense of Bach style and gives the work an interesting and vital interpretation. Columbia set 203 contains the first (B minor) and the 6th (E major) flute sonatas, played by Georges Laurent with Harry Cumpson at the piano. Spitta considers number 1 the most perfect composition ever written for flute; number 6 is considered the best of the three which were dedicated to Frederick the Great; both are great music, and both are admirably performed here.

**Handel Anniversary.** The recording companies are giving us many fine Bach records this year, but are strangely neglecting to fill the many gaps in the library of Handel recordings. It would be fine to have one of the operas in complete form, or to have domestic recordings of some of the concerti grossi. This month there is only one Handel release, and that one which cannot be heartily recommended: the Water Music Suite, played by Stokowski and the Philadelphia Orchestra on Victor 8550-1. The music is unnecessarily elaborated in this version, and terribly emasculated in this performance. Much better is the version by Sir Hamilton Harty for the Columbia Company.

### Other Concerted Music

**Beethoven's Quartet in E flat, Op. 67 ("Harp")** is given a fine performance by the Lener Quartet in Columbia set 202. This group of artists, established as one of the great string quartets of the day, has, unfortunately, abandoned its plan to return to America next year after an absence of several seasons.

**Bizet: Fair Maid of Perth Suite.** Five short and pleasant movements are splendidly presented on Columbia 9085-6M by Beecham and the London Philharmonic.

**Two Scherzi by Bruckner** appearing on Victor 11726, are particularly welcome in view of the very small amount of recorded Bruckner available. The Scherzo from the "Youth" Symphony is played by the Berlin State Opera Orchestra under Fritz Zaun, and that from the Third Symphony (D minor) by

the Vienna Symphony under Anton Konrath. A splendid record.

**Georges Enesco: Roumanian Rhapsody Number 1.** A short orchestral composition in the general style of Liszt's Hungarian Rhapsodies, and containing interesting material of the folk type, is adequately presented on Victor 1701-2 by Ormandy and the Minneapolis Symphony.

**Roy Harris: Trio for Violin, Cello and Piano.** Vigorously and finely played by the Italian Trio (Poltronieri, Bonucci and Casello) in Columbia Modern Set 7. On first hearing one is impressed with the bold lines of the music, its clear and forceful statement, the exotic beauty of the slow movement and the strength of the final fugue.

**Haydn.** A noteworthy addition to the Haydn library is the F Sharp Minor Symphony, known as the "Farewell." This is fine to have, not only for the great beauty of the music but also as an example of Haydn's sly humour in music; the music ends with an adagio during which the players gradually get up and leave the stage until, at the end, there remain only a violinist and the conductor. The symphony was written as a hint to Prince Nicolaus Esterhazy that his orchestra needed a vacation; and the Prince took the hint.

**Hindemith: Second Trio for Strings (1933).** Issued by Columbia as set 209; the performance is by Messrs. Goldberg, Hindemith and Feuermann. Columbia has done a fine thing in making this significant work available, and in providing the excellent pamphlet with its discussion not only of the work itself, but also of the composer's position in contemporary music.

**Werner Janssen: New Year's Eve in New York.** Played by Nathaniel Shilkret and the Victor Symphony on Victor 36157-8. This is an early and highly descriptive work by the young American who has been so hailed as a conductor this season. The second record also contains an airplane piece called Skyward composed by Mr. Shilkret.

**Mozart.** Two fine Mozart works have just been released. Victor set M-254 contains the Concerto in A major, K. 219, for violin and orchestra, played by Heifetz with the London Philharmonic conducted by Barbirolli. This replaces the Columbia recording by Wolfstahl, both because of its more finely sensitive interpretation and because of its considerably better recording. In Columbia set 207 Sir Hamilton Harty and the London Philharmonic present the Divertimento No. 17, in D major, K. 334; four of the original six movements are recorded, making the work appear in the guise of a short symphony. This is charming music, the Minuet being one of Mozart's most frequently played compositions; the interpretation is gracious and sensitive, and the recording very good.

**Ravel: Quartet in F major.** Played by the Leners in Columbia set 208—a very fine performance of what is considered one of the greatest pieces of modern chamber music. This is a set of records to live with and dream over!

**Rachmaninoff's new Rhapsodie for Piano and Orchestra** is played by the composer with Stokowski and the Philadelphia Orchestra in Victor set M-250. This is a theme and variations, in free form, based primarily on the Paganini theme which Brahms used in his famous two sets of variations. Rachmaninoff's treatment of this material is so original and distinctive as to make it completely new. With it he intermin-



gles the Dies Irae which has so affected his thought for some years. The intrinsic merit of the music combined with fine execution and recording make this a distinctive release.

**Other important recordings.** Eugene Ormandy and the Minneapolis Symphony give a fine reading of the impressionistic and decidedly Spanish Alborado del Gracioso by Ravel (misspelled on the label) on Victor 8552. A fine performance of the familiar Sibelius Valse Triste and of an orchestral version of the Schubert Marche Militaire is presented on Columbia 7322M by Sir Hamilton Harty and the London Philharmonic. The first domestic recording of Strauss' Also sprach Zarathustra is released by Victor as set M-257. Dr. Koussevitzky and the Boston Symphony, returning to the Victor catalog after a long absence, give a truly remarkable performance of this great music; this, combined with superior recording, makes this one of the best sets of records ever issued. A very important Stravinsky work is made available for the first time in Columbia set 204: Les Noces (The Wedding), scored for pianos, percussion, chorus and solo voices. It is exciting music which will repay considerable study—indeed, it is music which means little or nothing without considerable study. The performance, conducted by the composer, is exciting of itself, when one follows the score and considers its difficulty and complexity. Stokowski and the Philadelphia Orchestra play the Tchaikovsky Symphony No. 5, E minor in Victor set M-253. Dr. Stokowski is at his best with this type of heavily-emotionalized music, and lovers of Tchaikovsky will greatly welcome the recording. An orchestral synthesis taken from the third act of Wagner's Parsifal is presented by Stokowski and the Philadelphia forces on Victor 8617-8—fine records of great music finely played.

**Piano Music.** An especially useful and beautiful small record is Victor 1693, Edwin Fischer's interpretation of the Minuet written by Mozart at the age of five (an altogether charming and unbelievable piece of music) and a Marcello Adagio. The latter is arranged from an oboe concerto, and was recently released by Victor in arrangement for viols, etc. (Music of Early Composers, Set 1). Two pieces by the famous French teacher, Isador Philipp, are charmingly played by Emma Boynet on Victor 4279.

**Violin Music.** Szigeti has arranged two short pieces by Elgar, and plays them in his usual fine style on Columbia 2150M. On Victor 1694 Heifetz gives a stunning performance of Debussy's Prelude to L'Enfant Prodigue, and the Sarasate arrangement of Moszkowski's Guitarre. Both of these records are well worth your attention.

**Viola Music.** William Primrose, the violist of the recently disbanded London String Quartet, gives a brilliant performance of two Caprices which he has arranged from the violin originals by Paganini; Columbia 7323M.

**Operatic Excerpts.** Excerpts from Wagner's Die Walküre are performed in Victor set M-248 by Stokowski and the Philadelphia Orchestra with Tibbett singing the role of Wotan. The performance and recording are of superior quality, and this must be included among the very best Wagner recordings available. The "concert version by Stokowski" is a skilful combination of the ending of the third scene of the second act, the Ride of the Valkyries from Act 3, and Wotan's Farewell to Brünnhilde. Tibbett's Wotan is especially impressive. Vollo sapete, from Mascagni's Cavalleria Rusticana, is gorgeously sung by Claudio Muzio on Columbia 9084M; the reverse side contains a light song by Buzzil-Pecchia, sung with great charm. For

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Reinecke..... Ten Short Two Part Songs in Canon Form  
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Lucard Selby..... A Garden By the Sea  
John Ireland..... See How the Morning Smiles

## THREE PART

(S. S. A.)

Tschaikowsky..... Yolanda Sleeps  
Trans. by A. Walter Kramer  
Grieg..... By the River Glommen  
Trans. by Gena Branscombe  
Channing Lefebvre..... Love In Brittany  
Richard Donovan..... Down By the Sally Gardens  
Marshall Kernochan..... Sleep of Summer  
Cyril Scott..... Don't Come In Sir, Please!

## MIXED VOICES

(S. A. T. B.)

Charles Wakefield Cadman..... Glory  
Marshall Bartholomew..... Hame Dearie Hame  
Pessard..... Farewell At Morn  
Tchesnokoff..... As A Flower Sorely Fadeth  
George Mead..... Spanish Ladies  
Marianne Genet..... Hymn to the Night  
Gustav Holst..... Turn Back O'Man  
R. Vaughan Williams..... Just As the Tide Was Flowing  
C. V. Stanford..... The Blue Bird  
Eric Thiman..... Go, Lovely Rose

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Gilbert and Sullivan fans who cannot afford full recordings we recommend the new "Gems from" album issued by Victor as number C-23; it contains five records of favorite spots in five of the best of their operas. Performance is not quite up to that of the D'Oyly Carte recordings, but is adequate to make this a delightful small sample of the great originals.

## Dance Records

Do you remember Carl Engel's speech on "Jazz" at the Nashville meeting of the Conference? If you don't, get out that volume of the Book of Proceedings and read it. Many people thought at the time that Dr. Engel was a heretic; and many of those same people realize today that much of the current temporarily-popular music is worth serious attention as well as thoughtless enjoyment. In including in these re-

views, for the first time, some comments on recent dance-record releases we make no apology, for that would be quite out of order; rather, we simply say to the teacher who reads these words that (1) much of the dance music of the day is decidedly enjoyable for its own sake and therefore not to be ignored; that (2) much of it is very cleverly written (melodically or harmonically or contrapuntally or atmospherically), and therefore is to be examined with profit to the serious mind; and that (3) those who teach youngsters do the cause of music great harm if they superciliously or even earnestly cut themselves off completely from a type of music which those same youngsters enjoy and which they constantly hear and use. We shall seldom discuss any of these recordings in detail; rather, we shall point out those

CONTINUED ON PAGE SIXTY-THREE



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## NATIONAL NEWS

(See also pages 4 to 9)

The world of music has lost a leading figure and dynamic force through the untimely passing of Herbert E. Witherspoon. Still in his prime, Mr. Witherspoon had opened a new epoch in his brilliant career, and it seems doubly tragic that he should have been taken just after assuming the position of Director of the Metropolitan Opera. Hundreds of readers of the Journal will join in this expression of sincere sympathy to Mrs. Witherspoon.

**New England School Band and Orchestra Contests** sponsored by the New England Music Festival Association, are to be held June 8 at Newport, R. I. Eligibility—"Any organization which shall have participated in 1935 state festivals or competitions will be eligible for entry in the Newport Festival. In states where no festival or competition has been held, any group will be eligible; otherwise, the only qualification is that each contestant must be a regularly enrolled high school student, with passing marks in three subjects." Bands and orchestras will be grouped in five classes in accordance with the New England Classification plan which is fully outlined in the information-application folder. [Note: A description of the New England Classification Plan with facsimiles of the forms used will be found in the 1934 M. E. N. C. Yearbook.] Required numbers for the band include: Class A—The Universal Judgment (Nardis); Class B—Prelude to Faust (Gounod); Class C—Entrance and March of Peers from Iolanthe (Sullivan); Class D—Country Gardens (Grainiger); Class E—Chanson Triste (Tchaikowsky). Selected numbers are to be taken from the 1935 Massachusetts State Band Contest list or the 1935 National list. Marches for massed bands include: Skip Along March (Gagnier), Leathernecks March (Talbot), Cheerio March (Goldman), Bay State Commandery (Burrell, arr. Hildreth). Edwin Franko Goldman will be guest conductor at the massed band concert. Required numbers for orchestra are the same as for the Massachusetts Music Festival. The list may be obtained from John E. Merker, 121 John St., Newport. Application blanks should be secured from Secretary Samuel A. W. Peck, Reading High School, Reading, Mass., or from the Newport Chamber of Commerce, 127 Thames St., Newport.

**New England High School Festival Chorus and Orchestra Concert** will be held May 25 at Lowell, Mass. Applications for the Orchestra should be sent to Harry E. Whittemore, Manager, School Committee Office, Somerville, Mass., and Chorus applications should be sent to Ruth Boulger, Manager, Lowell High School, Lowell. Conductors are announced as follows: Orchestra—Francis Findlay, New England Conservatory of Music, Boston; Chorus—Walter H. Butterfield, Director of Music, Providence, R. I. Registration for all participating students will take place May 22 from 7:30 to 9:00 P. M. Rehearsals for the concert are tentatively scheduled for Thursday, May 23, morning, afternoon and evening; Friday morning, afternoon and evening and Saturday morning. Members of the orchestra and chorus will be housed in Lowell homes.

**Vigo County (Ind.) Public School Music Festival** at Indiana State Teachers College, Terre Haute, on March 29, included elementary, junior high and high school vocal and instrumental groups. According to the report from Will H. Bryant, Terre Haute, the success of this enterprise and the fine cooperation on the part of all the administrative forces of the county indi-

cate the general public interest and desire to place music in a stronger position in the public schools, and is also indicative of a better financial condition within the county. The festival this year included: Fourth- fifth- and sixth-grade chorus of 310 singers, seventh- and eighth-grade chorus of 300, high school girls' glee club of 65, band of 65, senior orchestra of 110, junior orchestra of 120, and a harmonica band of 40. The audience numbered some fifteen hundred people. Last spring there were 500 students participating in the festival and an audience of about 300. Rudolph Jeffers of Riley was festival chairman, and was assisted by the music teachers of the county. The following schools were represented (in each case the music teacher and township trustee respectively are listed): Honey Creek—Lillian Kruse, E. B. Kerr; Linton—Lois Critchfield, Adrian Russell; Lost Creek—Ralph Miller, James McPherson; Nevins—Harold Fields, Dewey Archer; Otter Creek—Gladys Hughes, Ralph Smith; Pierson—Alpha Wood, Pearl Miller; Prairie Creek—Helen Yeager, Ed Hall; Prairieton—Mrs. Byrl Myers, P. O. Veach; Riley—Rudolph Jeffers, Robert Clingerman; Sugar Creek—Mrs. Frances Neill, James Wefler.

**Tenth Annual Western New York Music Festival** was held April 29 to May 3 at the State Normal School at Fredonia. The festival included competitive and non-competitive meets for school bands, orchestras, glee clubs, choruses, small ensembles and soloists. Massed glee club, orchestra and band concerts were features of the festival. Conductors of the All-High School Choral Concert: Cassie C. White, Helen A. Seager, Ebba Goranson, Arthur Seanson. Adjudicators: Glee Clubs—George J. Abbott, Elmira; Bands and Orchestras—Ernest S. Williams, Brooklyn; Victor L. F. Rebmann, Yonkers; Strings—Harry A. King, Fredonia; Woodwind—Carl Bernhardt, Fredonia; Brass—Conrad Stellar, Fredonia. The Normal School Symphony Orchestra presented a concert Thursday evening, Harry A. King, Conductor, Victor L. F. Rebmann, Guest Conductor. A sectional meeting of the New York State Band and Orchestra Association Contest was held in conjunction with the festival, but it was not obligatory for instrumental organizations to compete. Round table discussions were held by the adjudicators with the school directors at the close of each day.

**Third Annual Eastern Washington Music Meet** held April 13 at Cheney, Wash., had a registration of more than 600 participants. In addition to the regular events for bands, orchestras, choruses, solos and ensembles, there was a festival concert by the All-District Orchestra and All-District Chorus comprised of selected contestants. The orchestra was conducted by George A. Stout, Spokane; the chorus by Howard E. Pratt, Walla Walla. The Normal School (Cheney, Wash.) A Cappella Choir was also in the festival concert—William Lloyd Rowles, Conductor. Mr. Rowles, director of the music department at the Washington State Normal School at Cheney, was the chairman of the music meet.

**Ohio Music Education Association** held its annual meeting and election of officers May 11 at Oberlin at the time of the Ohio High School Solo and Ensemble Contests. The officers of the O. M. E. A. reported on activities of the past year, and plans and policies for the coming season were discussed. ♦ The O. M. E. A. Research Committee has started work under the leadership



of M. Emmett Wilson, chairman, according to a notice in the Triad. Mr. Wilson is on the faculty of Ohio State University.

**Western Division Band Contest at Price, Utah**, was held May 2-4. Junior and senior high school bands from Utah, Colorado, Idaho, Nevada and New Mexico were eligible. Events were held for solos and ensembles as well as bands. A massed band concert and ceremony, which was held at Kiwanis Stadium Saturday evening, included instrumental solos, a pageant and other features. A. R. McAllister, President of the National School Band Association, acted as judge. The contests were managed and conducted by a committee appointed by the mayor and were financed by public subscription. Norman Hamilton, Principal of the Carbon High School, was contest director.

**Eighth annual final Pennsylvania state contests** for high school music activities were held, April 26 and 27 at Oil City. The program was administered by the Extension Division of the University of Pittsburgh and concluded the 1935 program of interschool contests for bands, orchestras, choruses, instrumental and vocal ensembles, and instrumental and vocal solos. A feature of the program was the inauguration of sight-singing tests for choruses in all classes, which counted as a part of the adjudication. Music judges included the following: Joseph Maddy, University of Michigan; Arthur Goranson, Jamestown, N. Y.; Lee Lockhart, Pittsburgh; Lynn Dana, J. D. Cook, and Ross Hickernell, Warren, Ohio; Richard Grant and Hummel Fishburn, State College; Laura Bryant, Ithaca, N. Y.; William Breach, Buffalo, N. Y.; John Neff, Indiana, Pa., and Morten Luvaas, Allegheny College.

**Southeastern Alaska Music Festival.** By telegraph the Journal received enthusiastic reports of the success of the first Southeastern Alaska Music Festival at Ketchikan May 3, 1935. Schools and public of Juneau and Ketchikan joined in this epochal event under the leadership of Ruth Coffin and Marjory Miller, music supervisors in Juneau and Ketchikan, respectively. In a letter to the Conference Miss Miller said in part: "Instead of taking students to Boise to participate in the All-Northwest groups this year, much as we would like to do so, we feel the time has come to devote the large (for us!) amounts of time, energy and money to an activity that would more directly involve and benefit all of our pupils and citizens who have in previous years helped finance trips for our students to the National and Sectional Conferences." Thus is the spirit and influence of the Conference extending itself to all quarters of this great nation.

A straight line drawn in almost any direction during the months of April and May will sooner or later bisect one or more school music contests. If you doubt this statement, review the official list of contest events published in the February issue of the Music Educators Journal. It is not at all surprising, therefore, that a transcontinental traveler with unexpected stop-overs here and there can make connections with a music tournament at almost any point by the simple process of watching the columns of the local newspapers en route. Thus it happened that a Conference officer, marooned by a faulty train schedule in Salt Lake City on Saturday, April 20, was able with small effort and the generous jitney service of Emery Epperson, to look in upon the final day of the music festival and contest at Provo, Utah. A surprising event it was, both in point of number of participants and in the musical excellence of some of the performances. The contests represented events for bands, orchestras and choruses with the usual multi-numerous solo and ensemble classifications. Impressions: Superior perform-

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ances by several organizations; a ninety-piece county high school Class B band playing in Class A; the exceptionally well-organized massed band concert and spectacle held in the electric-lighted Brigham Young University Stadium; the startling realization that this event, with its several thousand participants, is not the only one supported by the state of Utah (the second and similar event was held in Price May 2-4). Harold Bachman was judge and guest conductor at Provo; A. R. McAllister, judge and guest conductor at Price.

**Western Kentucky Music Teachers Association** at a recent meeting adopted the following resolution: "We, the officers and members of the Western Kentucky Music Teachers Association, both individually and as an organization, do hereby resolve to effect immediate affiliation with the Music Educators National Conference and the Southern Conference for Music Education." The information is supplied to the Conference office upon authority of Kenneth M. Wells, President, Franklin P. Inglis, Secretary-Treasurer, and Price Doyle, state chairman for Kentucky and newly-elected Second Vice-President of the Southern Conference. In thus joining forces with the united and affiliated organizations, the Western Kentucky Music Teachers Association becomes the second important unit in the Southern Conference area to take this action. Other organizations in the Southern territory are interested in the movement to thus unify the forces of music education, and in the next issue of the Journal it is hoped to make further interesting announcements.

**Michigan Music Educators Association** met at Ann Arbor, Mich., April 27. Members of the Association attended the music section of the Michigan Schoolmasters Club April 26 and 27. An excellent program for this section meeting was prepared by Chairman Charles Sink. On the afternoon of the 27th the M. M. E. A. convened to complete certain details of organization. President William W. Norton announced David Mattern would head the Committee on Curriculum and Syllabi. This committee is divided into eight sections: (1) Appreciation and Music Literature; (2) Theory; (3) Voice Classes; (4) Instrumental—Band and Orchestra; (5) Instrumental—Small Ensembles; (6) Music Credit for Outside Work; (7) Choral—Choirs, Choruses, Glee Clubs; (8) Choral—Small Ensembles. The committee has not yet been completed, but it is announced that the following have accepted appointment: Harry Seitz, Detroit; Roy Parsons, Highland Park; Max Smith, Reading; Leoti Britton, Kalamazoo; Ward Hynes, Millington; Edith Rhetts Tilton, Detroit; Kenneth Westerman, Adrian; Rhea Miller, Saginaw; Edna Fraser, Port Huron.

An Advisory Committee has been created in order to secure the close cooperation of superintendents, principals, teacher training institutions, etc. Partial list of the personnel of the committee: Supt. Harold Hunt, Kalamazoo; Supt. Leslie A. Butler, Grand Rapids; Supt. Leland H. Lamb, Flint; Principal Paul Rehms, Battle Creek; Earl V. Moore, University of Michigan; Harper C. Maybee, Western State Teachers College, Kalamazoo; J. Harold Powers, Mount Pleasant State Teachers College; Lewis Richards, Michigan State College, and Frederick Alexander, Ypsilanti State Teachers College.

Membership Committee is to be headed by the state chairman for the M. E. N. C. and the North Central Music Educators Conference.

Executive Committee of the Michigan Music Educators Association includes the officers (President—William W. Norton, Flint; Vice-President—Cleo G. Fox, Kalamazoo; Sec'y-Treas.—Homer W. Hazelton, Center Line), and the following who have been selected to repre-

sent the various geographical divisions of the state and the various phases of music education: Gladys Hansen, Bad Axe; Clara Ellen Starr, Detroit; Otto Brown, Cadillac; Haydn Morgan, Grand Rapids; Paul Rainier, Adrian; Richard Schoenbaum, Mt. Clemens; Paul Tammi, Battle Creek; Warren Ketcham, Reed City; Theodore Nicholson, Midland; Nellie B. Huger, Hartland; Arthur Reppe, Iron Mountain; Eugene Heeter, Holland; Martin Johnson, Marquette, and Karl Schlabbach, Benton Harbor.

**Dixie School Band Contests** will be held June 6-8 at Greenwood, Mississippi. These contests are sponsored by the Dixie School Band and Orchestra Association, and are held under the authorization of the National School Band Association. Events include contests for Classes A, B, C and D bands, solos and ensembles. There will be marching and sight reading contests. States included in the D.S.B.A. include: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Texas, Virginia, West Virginia. The host city will provide lodging for all contestants. Closing date for entries was May 22. For further information and application blanks write to Roy M. Martin, Contest Chairman, Box 125, Greenwood, Miss.

**Michigan Band and Orchestra Association** was organized April 6. This association hopes for affiliation with the National Conference in the near future, and also plans to cooperate with the M. E. A.

**New Jersey State Teachers' Association—Department of Music.** Plans are now being made for the annual meeting of the State Department of Music to be held at Atlantic City in conjunction with the State Teachers' annual convention, November 8-11, 1935. Supervisors throughout the state are preparing high school students for the State Orchestra and State Chorus. A concert will be given by these two organizations Sunday afternoon, November 10 in Convention Hall, Atlantic City. . . . Orchestra conductors will be Herman Toplansky, Elizabeth; Herbert Lloyd, Bound Brook; and Clifford Demarest, Tenafly. The manager is C. J. Andrews of Plainfield. . . . Chorus conductors are K. Elizabeth Ingalls, Westfield and Arthur E. Ward, Montclair. Herald A. Jones of East Orange is Chorus manager. . . . Pre-convention rehearsals are being held for both orchestra and chorus during the months of June, September and October with final rehearsals being held in November at New Brunswick for the chorus, Newark for the orchestra and Atlantic City for both groups during the three convention days preceding the Sunday afternoon concert. . . . Chorus Music: "Let Every Heart Be Merry", Vecchi; "Lullaby", Clokey; "Carol of the Russian Children" arr. by Harvey Gaul; "Glory", Charles W. Cadman; "Lo! What A Branch of Beauty", Praetorius; "In Silent Night", Brahms; "He's Gone Away", arr. by Clokey; "Under The Silver Star", Cuban Tune, arr. by Loomis. The German Choral, "Ein Feste Burg" will be used for the final number with the orchestra. This year the music of the Chorus will be handled as orchestra music has been in the past. All Chorus and Orchestra music will be the property of the State Association and will be used to start and maintain a library for the use of supervisors throughout the State.

The month of May has been an active one for the New Jersey Association. It has sponsored the seventh Annual Contest for Bands and Orchestras, May 11 at New Brunswick under the direction of A. D. Brown, Chairman, 17 Craig Place, Plainfield, N. J. . . . May 4th the vocal and instrumental Solo and Ensemble Contests were held in Plainfield for the express purpose of stimulating



greater efforts on the part of individual players and singers and small ensembles toward attaining higher standards of musicianship. Winners in these contests will be eligible to compete in the National Contest. The instrumental contest was under the management of Jennings Butterfield, 146 Forest Hill Road, West Orange, N. J. and Herbert Lloyd, 603 North Church Street, Bound Brook, N. J. managed the Vocal Contest. . . . The fourth annual Piano Contest was held May 11th, Herman Toplansky, 412 Winthrop Place, Elizabeth, N. J., chairman. Music week was the culmination of many rehearsals and plans in the form of County Music Festivals held throughout the State. . . . On Saturday, May 18th, the First New Jersey All-State High School Choral Festival was held at Hillwood Lakes, State Teachers College, Trenton, N. J. This festival was under the management of Mabel E. Bray, director of Music Education at the college. The objectives were to promote choral singing and to give the children the inspiration of singing for and with each other.

Thus we bring to a close the music activities of this season, anticipating their renewal in the fall.—Elsie C. Mecaskie, chairman, Public Relations Committee.

## RECORD REVIEWS

Continued from page 59

which seem to us to have the most merit from one standpoint or another. We call them "dance" records, but include some records not good for dancing purposes; to call them popular music is too inexact, for most of them are "popular" for only a month or so.

Of the thirty-four dance records recently issued by Columbia and Brunswick companies, the one which is musically most interesting is Columbia 3000D, Reginald Forsythe's The Duke Insists and The Garden of Weed; from every standpoint this is fascinating stuff, and it is fine for dancing. ♦ The best tango of the lot is Tia Juana, which is coupled with a fast waltz, Dancing With My Darling, played by Lud Gluskin on Columbia 2997D. ♦ The best rhumba is Red Nichols' When You and I Were Young, Maggie, Brunswick 7358—Red makes that terrible old song really bearable. ♦ Two records by Hal Kemp deserve special praise, not only for their fine performance (including the very natural and easy singing of Skinny Ennis and Bob Allen), but almost more from the standpoint of the interesting contrapuntal and orchestral effects with which the music is decorated. ♦ Brunswick 7370 contains I'm Going Shoppin' With You, and the better of the two recent Little White Gardenia versions. ♦ Brunswick 7360 contains So Red the Rose and Haunting Me. ♦ Of the three versions of I Believe in Miracles, the best is by Little Jack Little on Columbia 3006D; this also contains the better of the two versions of Don't Be Afraid To Tell Your Mother. ♦ Marjory Logan's singing makes us choose Columbia 2999R as the better of the two versions of Tiny Little Fingerprints. ♦ Lullaby of Broadway, a really clever piece, has two good recordings: by Dick Powell and Jimmie Greer on Brunswick 7374, and by Bob Allen and Hal Kemp on Brunswick 7369. ♦ Connie Boswell, who has an amazing facility for singing a phrase half-a-phrase too early or too late (according to the printed page), does a particularly pleasing job with Brunswick 7354, Every Breath I Take. ♦ Harriet Hilliard and Ozzie Nelson have never combined more cleverly than in Dust Off That Old Piano, Brunswick 7375. ♦ Freddy Martin gives us, on Brunswick 7361, the better of the two interpretations of Throwing Stones at the Sun; the other is by Benny Goodman on Columbia 3003D, where it is combined with the better of the two versions of Blue Moon.

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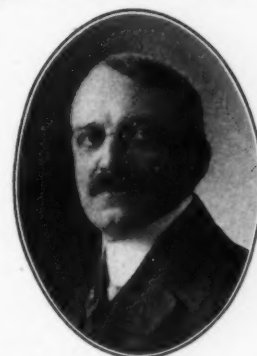
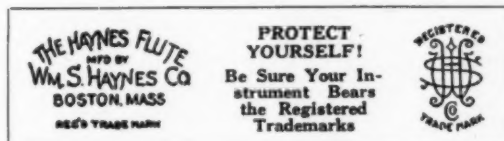
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## A PLEA FOR HOMEMADE MUSIC

*Continued from page 18*

association of these with rhythmic notation. Satis Coleman, in her *Creative Music*, has done excellent pioneer work in another direction. In my humble opinion, however, children require and deserve instruments somewhat more perfect in pitch and in tone quality than they can make entirely by themselves from the crude materials indicated. The tones they hear should be accurate in pitch and of an agreeable sustaining quality that can be easily imitated by the singing voice. Ways and means must be found to supply such suitable instruments to children or to assist them through our industrial arts departments in making them.

As for myself, my own consuming interest and conviction on this point are proved by the fact that I have given the ten best years of my life to this cause of learning music by linking the use of the hands with the use of the voice in making music. The point is that if Dewey and his forerunners are right this is the foundation stone of all musical learning—to quote the Master Teacher, "The stone neglected by the workmen which must become the cornerstone of the structure."

Time does not permit a full discussion of the reasons why this is true nor of the procedures by which the principles may be developed. That would require a volume and a series of textbooks and other suitable materials, including descriptions of simple types of musical instruments.

Briefly, we must build upon the present foundation of listening and rhythmic experience of the children, their ability to utilize sound sources outside their own voices to aid them in discovering their singing voices, to observe the relationships of tones and to connect these with their notation. Children are hand-minded long before they are voice conscious; they can use their hands long before they can control their voices. The human race used the sign language long before it developed oral speech; music was found in stones and sticks, membranes, strings and reeds long before scales were discovered. The five-toned scale long preceded our present major and minor scales of eight tones.

When we show children how to get tones from sources outside their voices we literally put into their hands new and interesting materials, tools, which like all tools, extend and transcend their own limited natural capacities. To be explicit, any three-year old child can learn, at once, to make music by striking bars (wood or metal), bottles or glasses, plucking strings or depressing keys, blowing pipes or reeds. When he handles, manipulates these, he has constantly at his side—at home also, mind you!—sources of tone that he can imitate with his voice at any time he chooses. Thus, he learns to sing most easily by playing first; he discovers simple tonal relations as 1, 2, 3—1, 3, 5—by observing their order in space. He not only hears these tones but he relates them with a numerical order, in consistent directions, right and left (instead of up or down, which terms are meaningless). Most significant of all, he establishes motor responses which he relates with the sounds he hears and with the spatial relationships which

he can see in a row of bells, bars, strings, keys or what not.

It would seem obvious that a child's experience in handling instruments should proceed from the simple to the complex. As a preparation for strings, woodwinds and brasses, his nature requires that he should first develop skill in making simple motor responses. In the rhythm band he makes one arm movement and gets one sound—a percussive noise as in a drum—or a single tone—as in a triangle. Next, he needs simple melodic instruments which will give him a series of single tones (arranged in order) such as a row of glasses, bottles, wood or metal bars (bells or xylophone), strings as in a harp, dulcimer or zither or a row of piano keys. The piano is the best of all because it is in tune and both pitch and quality are in-built. Note that each single stroke or pluck results in a single tone, the pitch varying according to which of these sound sources are selected.

Next, in about the fourth grade and up, let children experiment with such instruments as require dual motor response—two hands involved—as in ukuleles, mandolins, guitars (forerunners of violins, violas and cellos), but in which each change of one finger, stopping any given string, results in a new tone. If we did this we would get truer intonation later on from our orchestral strings. The introduction of the bow adds a new and complex series of motor responses. Woodwinds require complex, multiple finger responses in order to change from one tone to any other. How stupid we are then to start at the complex end! And, how many who do start hopefully fall by the wayside! Every child can learn and will enjoy playing these more primitive types of instruments. If he can go on to higher types, well and good; if not, he has had his chance.

All of these associations of hand, ear, eye and voice work together to make multiple sense impressions, which, following the stimulus-response sequence, quickly find their outlet in vocal expression. The child learns to sing, by the joyful process of self-discovery. Schools working along these lines report not a single non-singer by the end of the second year. Moreover, these results come without the customary fussing with so-called monotones. Then, later, when the child is introduced to staff-notation, he has a fund of accumulated experience with musical tones, the things, the stuff of music, and their necessary names—numbers, syllables and letters,—each of them as indispensable as his own various names. For example, John, boy, son, brother, pupil, playmate, pitcher, catcher, etc. Tones also have identity, as *C D E*; key or family relationships and tendencies as *Do Re Mi, So La Ti*, or *Fa So La*—and they occur in a numerical order. Consequently, notes when seen as signs for names representing things or tones heard now appear as rational as printed words for names of things that are seen and handled.

Furthermore, a group of notes, as *C E G* for example, now recalls to the child not merely a part of some familiar song (which he may or may not be able to sing) but the order of the objects (such as bars, bells, strings or keys),



the motor activities, that is, of the fingers he has used in vibrating them, together with the number, letter or syllable names he has used in thinking of them. He is more easily able now to recall the actual tones involved because of the multiple stimuli and multiple responses he has experienced in dealing with them.

Comparing sounds with colors, it is difficult to think of either in the abstract. We can think or conceive color attributes most readily in connection with objects. We think of blue sky, green grass, yellow lemon, red rose, etc. Just so, tonal thinking is aided by connecting tones with their respective sources, as bells, bars, strings, keys. Undoubtedly, syllables, numbers and letters also assist this process of tonal thinking, but they cannot entirely substitute for these physical stimuli and motor responses. It is decidedly important, however, that singing be connected with playing, otherwise the ability to think in tones may not result at all, as when a group of notes serves only to recall to the reader a series of motor responses rather than the tones resulting therefrom. The sequence or cycle of playing and singing and vice versa assists the mind in developing a vocabulary of tonal concepts. Herein lie the biological-psychological reasons why instrumental musicians far excel vocalists, young or mature, in their abilities to read music at sight.

But there is still another reason for this great difference in musicianship, in skill in reading and performing. It is due to Thorndike's "Law of Exercise" as affecting the rate of learning and the growth in power. Pupils who learn to play musical instruments almost invariably practice at home. Thus, they not only carry over into the home the music learning acquired in school, but they devote many additional hours to it each week. They probably spend from five to ten times as much time weekly in applying the learning they gain in school as compared with pupils whose only experience with music and whose only exercise of it is limited to the school music period.

Moreover, all children are disposed to physical activity and disinclined to mental exercise. They enjoy handling things. In music, they enjoy playing melodies when these have interest and meaning for them. Both Thorndike and Dewey insist that increase in skill or technique develops best, not through abstract exercises, but through the practice of coordinations necessary to the expression of content that is meaningful, significant, to the learner. When children dislike to practice, it is because the material does not interest them. Give them interesting melodic material, within their ability to read and perform, and it is as natural for them to want to make music as to read stories—for the simple reason that they enjoy it. Here is the musical application of Thorndike's "Law of Effect"—of satisfaction and annoyance, of exercise and avoidance. We learn most easily when we enjoy what we are doing, because, then, we tend to repeat the experience.

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tures help to translate what was once a dry-as-dust textbook into fascinating wonderlands of peoples and their activities.

In music, the adoption of parallel procedures would appear all the more obvious and necessary since tones, in their nature, are so intangible, immaterial and evanescent. We cannot grasp them, nor handle, nor see them (save through the medium of an instrument). In melody, tones pass by the aural consciousness much like characters in a moving picture, or like a landscape print that is unrolled and rerolled simultaneously, leaving only a narrow strip exposed to sight at any one time. We cannot then see the whole picture, nor, in the song, can we ever hear or contemplate it as a whole. The interposition of bells, bars, strings or keys gives the ear, the eye, the hand, and, thus, the mind, something tangible, something real to grasp.

Finally, children who have learned to play and sing, who can read and perform music independently of the teacher, do participate in music making at home. They can do so alone, as at the piano, which completes music by adding harmony to rhythm and melody, or in

groups, both playing and singing. Herein exist great possibilities for socializing individuals through music.

And when in greater numbers and with increasing powers we are able to create as well as make our own music, we shall at last shake off our dependence upon foreigners who have dominated our tastes in the past and given us a national musical inferiority complex. American composers, conductors and artists will come into their own. Even now, a new musical era is "just around the corner." For the first time, the Metropolitan Opera is entrusted to the management of two American artists, Herbert Witherspoon\* and Edward Johnson. American symphonic conductors are leading, on occasions, our foremost orchestras. American musicians, trained in our own schools, are fast filling up the ranks of our orchestras and opera companies. The operatic and symphonic works of American composers are heard in increasing number. At last we shall have our own national music—a music of our own people, by our own people, for our own people—a national Music,—*Homemade!*

\* Deceased May, 1935.

## ABOUT THE IN-AND-ABOUTS

**In-and-About St. Louis School Music Club** met April 13. Reports on the Southwestern Conference meeting at Springfield, Mo., were given by various members of the club. C. Beste, Webster Groves, discussed the Band and Orchestra Directors Association and the Choral Directors Association of Missouri. Musical numbers were given by Ben Bassone, former Soldan High School student, who won first place as tenor soloist in connection with the solo voice contests at the Southwestern Conference meeting. The club met May 4 for the annual election of officers.

**In-and-About Pittsburgh Music Educators Club** will hold its final meeting for this school year May 25. This is to be a dinner meeting followed by a play to be given by the drama students of Carnegie Institute of Technology in the Little Theater of the College of Fine Arts. Each year the club is invited to a presentation by the drama students for their final meeting. At the luncheon meeting of the club on March 15 some 100 members of In-and-About clubs from various cities who were attending the Eastern Conference meeting were present.

**In-and-About Detroit Music Educators Club** held its final meeting of the season May 16, and featured the works of "In and About" Detroit composers. Annual election of officers was also held at this meeting. On May 1 the club presented Sir Granville Bantock, internationally-known composer, in a lecture at Hotel Statler. This was the annual institute lecture which is given gratis for the music educators and their friends of Metropolitan Detroit.

**In-and-About Flint (Mich.) Music Educators Club** met April 26 for a round table or final discussion on the mutual advantages to students of private study and public school music participation. Private teachers presented the advantages of school membership, and the school music educators discussed the advantages of private instruction. This club, which was organized in February, has the enthusiastic support of both public school and private music teachers. The purpose of the organization is, "the improvement of music teaching by demonstration of methods, by discussion of problems and by uniting the purposes of private and public school music educators."

**In-and-About Louisville (Ky.) Music Educators Club** met May 11 at the Kentucky Hotel. M. B. Jensen, Psychologist at the University of Louisville, spoke on "Validity and Reliability of Tests and Measurements of Musical Ability and Achievement."

**In-and-About Cincinnati Music Educators Club** will hold a breakfast meeting May 25, at which time the club will honor the soloists and directors attending the annual Cincinnati music festival. The festival opens May 21 and continues through the 25th. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, will conduct the festival and many artists of national and international reputation will participate in the event.

**In-and-About Grand Rapids (Mich.) Music Educators Club** held its final meeting May 10. Augustus D. Zanzig, New York City, was the principal speaker. Officers were elected at this meeting for the coming season. At the April 15 meeting of the club the constitution and by-laws were adopted, and it was unanimously voted to affiliate with the Music Educators National Conference and with the Michigan Music Educators Association.

**In-and-About Syracuse Music Educators Club** held its third luncheon meeting May 11 in Syracuse at the time of the New York State Band and Orchestra Contests, which were held at the Fine Arts College, University of Syracuse. Teachers attending the contests were invited to take part in the luncheon meeting. On the program: William T. Melchoir, Syracuse University; G. Carl Alverson, Superintendent of Schools, Syracuse; Mrs. Arthur Chase, President of the Morning Musicals.

**In-and-About Wichita (Kan.) Music Supervisors Club** members who attended the Southwestern Conference meeting at Springfield, Mo., gave reports at the April meeting of the club. Clara Staadt, Eldorado, was program chairman. Guests at the March 9 meeting of the club, held at the time of the Southern Kansas Music Festival in Wichita, included: Joseph E. Maddy, University of Michigan; W. Otto Messner, Chicago; Superintendent L. W. Brooks, Wichita; Truman G. Reed, Principal of North High School, Wichita; Grace Hull, Dean of Girls, East High School, Wichita.



**In-and-About Chicago Music Educators Club** held its final meeting for this season on April 13. Thirty Chinese children from the Haines School in Chicago, and the East Chicago Male Chorus, Robert White, Director, furnished the musical program. Election of officers was held—the result being that the same officers, with the exception of the secretary, will go on for the coming season. President—R. Lee Osburn, River Forest; Vice-President—Hazel E. Lloyd, Chicago; Secretary—Sarah E. O'Malley, Chicago; Treasurer—James V. Baar, Chicago.

**Bay Section of the California-Western School Music Conference** was to hold a post-Conference meeting in Mill Valley at Tamalpais High School about May 18, according to information in the Bay Section "News Letter." The suggested program for the meeting included: A general meeting followed by sectional meetings between 3:30 and 5:30 P. M.; a brief intermission for visiting the school plant or a short drive; dinner at the school cafeteria and cards and other entertainment in the "get acquainted" session after dinner. The invitation to the Bay Section to hold its meeting in Mill Valley came from Ernest L. Owen, Max Walten, Barbara McKenzie, and Murry Owen.

**In-and-About Tulsa (Okla.) School Music Teachers Club** met April 13. The program was given over to reports of the Southwestern Conference meeting in Springfield, Mo., which was attended by some forty-five members of the Tulsa school music department. James L. Waller, newly-elected Second Vice-President of the Southwestern Conference, gave a report of the Ensemble Festival at Springfield, stressing particularly the vocal features. Reports were also given by George Oscar Bowen, Director of Music in the Tulsa Schools, and Roger Fenn, instrumental music teacher. Considerable sport was occasioned through the presentation to Mr. Bowen of a "Tux" bow tie by the club.

[For further information on this point your reporter suggests that your inquiry be directed to National President Herman F. Smith, or Executive Secretary Cliff Buttelman.]

**In-and-About Twin Cities Music Supervisors Club** met at the time of the State Music Contest Festival (University of Minnesota, May 9-10), and judges of the contest were the speakers. The April 6 meeting of the club was held at St. Cloud with Bessie Stanchfield as hostess. Superintendent of Schools Gough greeted the club, and demonstrations were given by the Central Junior High School Choir and Orchestra, and by the Senior High School Choir and Band. Alfred Hertz is conductor of the Senior Choir, and Lillian Nelson of St. Paul acted as guest conductor. Gerald Prescott of the University of Minnesota acted as guest conductor for the band. Two founders of the National Conference were present: Stella Root of St. Cloud, and Elsie Shawe of St. Paul. The June meeting of the club will be held at Mr. T. P. Giddings' home in Anoka.

**Puget Sound (Wash.) Music Educators Club** is the most recent addition to the rapidly growing list of "In-and-About" clubs throughout the country. The initial meeting was held in Seattle with fifty music teachers attending, representing fifteen of the coast cities. Everyone attending indicated keen interest in the promotion of the club. Ethel M. Henson, Supervisor of Music in the Seattle Schools, presided at the meeting and a committee was formed to make plans for the coming year. The committee includes: Frances Dickey, Director of the Department of Music Education, University of Washington; Ethel M. Henson; Mildred Staff, John Hay School, Seattle; R. C. Fussell, Supervisor of Music, Renton; Nils Boson, State Normal School, Bellingham. Walter Welke, Director of Instrumental

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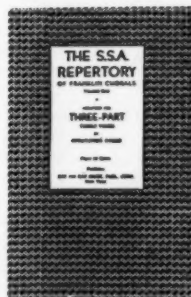
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Music, University of Washington, was appointed secretary. Final meeting this year was held May 18, at which time reports of the Northwest Conference meeting in Boise, Idaho, were given.

**In-and-About Boston Music Educators Club** paid honor to John A. O'Shea, retiring director of music in the Boston Public Schools, at the final meeting of the year April 27. Mr. O'Shea spoke on "Experiences During Fifty Years Devoted to the Advancement of Music." The following groups were on the musical program: Oliver Wendell Holmes Intermediate School Glee Club, Agnes F. McCarthy, Conductor; Girls' High School Glee Club, Joseph Gildea, Conductor; and an instrumental trio played Mr. O'Shea's composition "Andante." At the business session of the club the recommendation that the club affiliate with the M. E. N. C. and the Eastern Music Educators Conference was voted on and approved by the mem-

bers. Taken from the recommendation as approved—"... The Committee recommends that the club inform the office of the National Conference of its desire to cooperate and its eagerness to consider any plan proposed which might make possible a more intimate affiliation." Members of the committee which drafted the recommendation: Louise Grant, Chairman, Francis Findlay, Fred W. Archibald.

**Central Long Island Music Festivals.** The high school festival for bands, orchestras and choruses, was held May 10 at Lindenhurst, L. I. Schools from the following cities participated: Huntington, Bayshore, Babylon, Central Islip, Islip, Amityville, Oceanside, Westbury and Lindenhurst. The Junior festival was held May 17 at West Islip, L. I. Schools participating: West Babylon, Copague, Lindenhurst, Central Islip, Islip, Oceanside, North Babylon, Amityville, West Islip and Bay Shore.

## ARMCHAIR GOSSIP

By E. S. B.

THIS IS THE SEASON of gardening, and thoughts turn longingly to the days soon to come when even the humblest cottage blossoms forth in flowery garb.

An English writer, who deeply feels the charm of gardens, puts into words what most of us know but fail to realize fully:

"There's many a man sows poems in the spring who never wrote a line of verse; united in expressions of joy, the writer, the painter, the singer, the flower-grower are all part of one great poem.

"The good garden is the purple and fine linen of the poor man's life; poets, philosophers, and kings have praised and sung the simple flowers that he grows."

A PARTICULARLY LOFTY note was struck by Howard Hanson in his address before the Eastern Conference at Pittsburgh. This message, entitled "Music In Its Highest Fulfillment," may be read in its entirety in another part of the JOURNAL.

"I can see before me a great cathedral of the future," says Dr. Hanson . . . "In this cathedral will be a great chorus, a great orchestra, and a great organ. . . . But no one shall know who built the building; the names of the sculptors shall not be on their statues; the signature of no painter shall appear on the murals. The names of the musicians shall not be known. But over the altar, high above those who minister, shall be written the words illumined in letters of white flame, 'Glory to God in the highest, and on earth Peace.'"

FOR THE first time in a long career, Mary Garden will offer classes in the various branches of her art this summer, in the master school of the Chicago Musical College . . . Melisande in a Schoolroom.

THERE IS LIKELIHOOD that the views expressed by Channing Pollock, noted American playwright, are shared by more than a few lovers of literature and the drama. This in preface to calling the reader's attention to what Mr. Pollock has to say about "It's Smart to Be Dirty," in a late periodical.

First, he refers to post-war sophisticates who began making dirt fashionable, so that "what had been surreptitious smut in our youth at last flowed from the presses of our best publishers, to find itself unashamed on library tables throughout the land. It was smart to be dirty and it was also easy. Much easier than being clever."

Further, with regard to the modern unpopularity of loyalty, nobility or sentiment in book or play, Mr. Pollock quotes an editor "who declared the strangest of biological phenomena to be that critical noses are so sensitive to sentiment and so insensitive to garbage."!!

Those who have read some of the best-sellers of recent years know that certain passages, subtle advertising of which helped make the books best-sellers, could not by any chance be read aloud in a

group of gentlefolk, or even, indeed, in the intimacy of the family circle.

"Coarsenesses of this kind," says the playwright, "are not a matter of morals but of taste. My real resentment, however, is against those who have been wearing away our faith in the qualities upon which our civilization is founded, and through which, I believe, it endures.

. . . Superficially, manners and morals do change, and should, but certain fundamental faiths are the crystallized wisdom of the ages, founded upon centuries of experience with what is good and bad for the race. No civilization has long made light of them and survived. . . .

"The great artist reveals himself in the greatness of his characters, rather than in clinical examination of their littleness, meanness and animalism. Great art has no need to call a spade a spade. That is the talent of the police reporter."

This is not a plea for the return of simpering, fainting heroines and walrus-moustached Jack Desmonds. But even the absurdities of the Unhand-Me-Villain school of writing might be preferable to the sewage which has been passing itself off for literature and drama. As a great Russian writer remarks in his works, "What is needed is more fresh air—fresh air."

FOND as one may be of baseball, fortitude is required to face the prospect of a season replete with Dizzy and Daffy Deanism, *ad infinitum, ad nauseam*. Somehow, Babe Ruth never cluttered up the newspapers quite so cloyingly, possibly because there is only one of him—but what a one. Still, none deny the genius of those pitching Deans, who constitute the two Cardinal Virtues, in a manner of speaking.

In a locale in New England, people occasionally play a game called "You Have a Face," to pep up a dull party. There is small excuse to bring it into these august pages, but looking at Mussolini's take-it-and-like-it physiognomy as it glares belligerently out from news-reel and printed sheet, one cannot help thinking what a treat it would be to play aforesaid game with Il Duce. Just once.

APPROXIMATELY seventy-five recognized leaders in various fields were asked, "What are your favorite radio programs?" by the Radio Institute of the Audible Arts, Pitts Sanborn, director. Programs were to be named in each of four groups: music, education, news and entertainment.

The result of this survey has now been released. Responses indicate that there is an appreciative audience for most of the better-known programs on the air. No two persons listed exactly the same preferences. The only program upon which the majority agreed was the New York Philharmonic Symphony, which was chosen in forty instances.

There was no evidence of any consistent correlation between a person's profession or apparent interests and his tastes in radio programs. It is not at all unusual for famous writers, musi-

cians, industrialists and civic leaders to derive pleasure from the Philharmonic and Ed Wynn; from the You and Your Government and Amos 'n' Andy. Which obviously proves that pre-eminence of these seventy-five leaders is based upon something other than distinctive tastes in the matter of radio enjoyment.

A FRIEND said to another: "How I envy you your enthusiasm, your keen interest in everything. You'll never be old!" She had hit upon a secret not unknown in the nineteenth century, when Charles Kingsley expressed it thus: "We act as though comfort and luxury were the chief requirements of life when all that we need to make us really happy is something to be enthusiastic about."

HOLLYWOOD proves increasingly irresistible to luminaries of the operatic stage. Grace Moore and Lawrence Tibbett have long been successful on the silver sheet, and now Nelson Eddy, in Victor Herbert's "Naughty Marietta," comes to keep them company.

In a current film starring Elissa Landi, Nina Koschetz and Richard Bonelli supplied the actual singing, which was pantomimed before the camera by Miss Landi and her partner. The effect was highly gratifying.

But this is not all. Three of the Metropolitan's loveliest songstresses are at present under contract to Hollywood studios—Lily Pons, Gladys Swarthout and Helen Jepson, each as agreeable to the eye as to the ear. Nino Martini is also scheduled to make a picture in the near future, and it is rumored that Marion Talley will soon be another addition to the film colony.

Where does the rainbow go, you ask? From New York to Hollywood, *mein Kind*, and a fine pot of gold there is at each end!

QUITE A STIR was caused by C. R. Walgreen's removal of his niece from Chicago University a short while since; his reason: "I am unwilling to have her absorb the communistic influences to which she is so insidiously exposed."

President Hutchins refused the drug magnate's request for a public meeting with the trustees of the University to hear the evidence.

Roses are Red, and So is U., seems to be the burden of this spring song. Lovely weather we are having.

THIRTEEN years ago, H. G. Wells compiled a list of Six Greatest Men in the World. He now reduces that list to Three. Mr. Wells finds himself unable, as a historian, to class even Lincoln, great as he admittedly was, with Jesus, Buddha and Aristotle. "Do you really want an American in the list yet?" queries Mr. Wells. "America is still young. I think I will leave it at three."

I AM TIRED of four walls and a ceiling; I have need of the grass.—"Spring," Richard Hovey (Boston, 1898).



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## "See You at the National"

**T**HE SECTIONAL CONFERENCES are over. On to the National! But pause a moment for pleasant memories.

From the exhibitors' point of view, at least—and we know you educators feel the same—the Six Sectional Conferences were an unqualified success. (Not that we made any money or sent home a book full of sales. We don't want you to think we are becoming too prosperous.) But we did manage to sell *all* of the display space at *each* Conference, and our entire Association was unanimous in its endorsement of the meetings and the exhibits right up to the last day of the last meeting.

Best of all were the good times we had and the friends we met. Each Conference had its fine points and its distinctive features:

The Eastern Conference in Pittsburgh—Efficient, powerful, professional, witty. And Sir John!

The North Central at Indianapolis—Broad, thorough, with an atmosphere of experience and success.

The Southwestern at Springfield—Brilliant and surprising with its stimulating example of music education as a real power in the community.

The Southern at New Orleans—Gracious with its Southern hospitality and vision of the future. Great things are happening for music in the South. And, ah, shrimp cocktails and old French houses and Ol' Man River!

The California-Western at Pasadena—Lively and invigorating with the spirit of the West. Big things done in a big way. Band concerts among the flowers. Sunny skies and mountain vistas.

The Northwest at Boise—The merriest of all. Full of new strength and achievement. The Northwest has become a sturdy pillar of the Conference structure.

### Greetings to the New Officers

▲ TO ALL NEW OFFICERS of the Music Educators Sectional Conferences, Greetings!

The Music Education Exhibitors Association pledges its cooperation in all your plans.

How may we be of service? Call upon our Association at any time and we shall pull together for the success of the 1937 Sectionals.

### New York Next Year

Twenty-fourth Meeting, Fourth Biennial

▲ THE NATIONAL CONFERENCE in New York will mark an important occasion for us in many ways. It will be the tenth anniversary of our Exhibitors Association. We are proud of our history and we are planning a suitable celebration. We shall have special exhibits and demonstrations. There will be a music engraver's shop set up near the display. The process of preparing music for publication, from editing the copy, to engraving, printing and binding the music will be demonstrated. There will be exhibits showing the manufacture of instruments. We may have a parade or a pageant of some kind. (We shall

have to do something to compete with New York's many other attractions.)

Do you have some interesting historical facts which we may incorporate in our program? We are open to suggestions. Please pass them on.

### Supporting the Composer

▲ IN A PREVIOUS ISSUE, we described several of the many ways in which the Exhibitors Association endeavors to cooperate with the Conference in its broad program for the advancement of music education as a whole.

Just as a thought to be brought to mind now and then, we wish to point out another vital factor in our musical life today.

Our Association supports the cause of music and music education by supporting the composers and authors, upon whom all musical activity depends.

It is obvious that without composers and authors, the musician or music teacher would not have the material with which to pursue his profession and earn his livelihood.

Unless we wish to return to the days when composers were kept from starving only by the liberal purse of nobility, it is necessary to keep the public informed of the Federal Copyright Law. This statute prohibits the copying of copyrighted creative works in the field of music, literature, art and the theater. By "copying" is meant the reproduction of such copyrighted material by any process whatsoever, for purposes of profit or otherwise.

The duplication of copyrighted music and its distribution in the classroom is an infringement of copyright. The copying of only the words of a copyrighted song is also an infringement.

If the users of music would realize that when they copy music illegally they injure not so much the publisher, as the composer and author, it would not be necessary to refer to this law so frequently. All of us—publishers and musicians alike—owe a great debt to the composers of the past—a debt which can never be repaid even in the smallest part; our Association urges the cooperation of everyone in seeing that we do not fail in our obligation to the composers of today.

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● **State Teachers College (West Chester, Pa.):** Enclosed please find fifty subscriptions for the MUSIC EDUCATORS JOURNAL. These people are our Juniors and Seniors in the Music Education course, and I was delighted with their spontaneous response when it was suggested that they plan this year to take the JOURNAL. We use it constantly in our class work, and it will be a great satisfaction to have so many copies on the campus.—Gertrude K. Schmidt, Music Dept., S.T.C., West Chester, Pa.

● **School of Journalism University of Missouri (Columbia, Mo.):** I should like to secure several copies of the MUSIC EDUCATORS JOURNAL to be used in class instruction in trade, technical, and class publication mechanics and writing. Your publication is not only interesting in its construction, but will prove of valuable aid in showing students in journalistic writing some of the better forms of technical journalism.—E. J. Johnston, Associate Professor of Advertising.

● **Kansas City (Missouri) Public Schools:** I think the last JOURNAL was exceptionally good and I would like to have about ten more copies. Do you have them to spare? Just send them to my office if you have them and bill me for them.—Mabelle Glenn, Director of Music.

● **Pueblo (Colorado) Public Schools:** Congratulations on the splendid JOURNALS . . . They are a great inspiration and help me in my work—as doubtless many others have written you.—J. Luella Burkhard, Music Director.

● **John B. Stetson University (De Land, Florida):** I think the JOURNAL is doing fine work. I assign several articles in each issue to be read by every student majoring in music.—W. E. Duckwitz, Director of Music Education.

● **Fredonia (Kansas) Public Schools:** A sincere note of appreciation for the article "Constructive Criticisms for Contests and Festivals" by Lee Lockhart. Such articles are invaluable.—Denton Rossel, Director of Music.

THE MUSIC EDUCATORS JOURNAL is the official organ of the Music Educators National Conference, the six Sectional Conferences, and associated National and Regional Organizations. Owned, edited, and published by the music educators themselves, the magazine is operated as the chief medium for the furtherance of the united organizations and their activities. The JOURNAL represents a unique coöperative enterprise; as a magazine its success needs no remark—lest it be to call attention to the fact that profits are measured entirely in the influence and achievements of the organizations which it represents. This is because the JOURNAL and all income therefrom are devoted exclusively to the promotion of activities, growth and power of the Conferences, and the related organizations representing music education in all its phases. . . . The importance of the advertisers as a contributing factor in the support and usefulness of the JOURNAL has long been recognized. Whether observed from the standpoint of the reader, or from the standpoint of the advertiser, the pages of the JOURNAL testify to the usefulness and effectiveness of the magazine as an advertising medium.

THIS is the first of a series of Institutional Advertisements prepared largely from material written by readers and advertisers. The next page will appear in an early issue.

## A SUPERVISOR'S CORRESPONDENCE

The following excerpts from letters to and from a music supervisor indicate how readily recognizable are the improvements in pedagogy, organization and song content in the NEW UNIVERSAL SCHOOL MUSIC SERIES.

September 24, 1934.  
PLEASE send for examination the books and manual of THE NEW UNIVERSAL SCHOOL MUSIC SERIES. I saw your ad in the September JOURNAL.  
Signed, Supervisor of Music.

In accordance with your request we are sending you under separate cover the books thus far published in THE NEW UNIVERSAL SCHOOL MUSIC SERIES. Hinds, Hayden & Eldredge, Inc.  
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An advertisement reproduced from the October, 1934 Journal

# OFFICIAL MATTERS

**E**DUCATORS ALL. Chief among the items of business transacted at the various Sectional Conferences were the amendments to the constitutions of the Eastern, North Central, Northwest and Southwestern, ratifying the name change whereby the word "Educators" is formally installed in place of the word "Supervisors" in the titles of these Sectional Conferences.

**New York Next.** As announced in this issue of the Journal, New York City will be the host of the 1936 National meeting with the week beginning March 29.

**Music and American Youth Broadcasts.** The committee is pleased to announce that Series IV and Series V of the Music and American Youth network broadcasts, sponsored by the Music Educators National Conference, have been arranged for the fall of 1935 and the spring of 1936 respectively. The facilities of the National Broadcasting Company networks are again being provided, and cities in which the programs may originate, as announced by the broadcasting company, include: Boston, Chicago, Cleveland, Detroit, Philadelphia, Pittsburgh, New York City, Rochester and possibly Kansas City, St. Louis or Minneapolis. Applications for inclusion in the program should be sent to the chairman of the committee at the earliest possible moment, and should be accompanied with detailed information regarding the program offering and the organization involved. To insure consideration for the fall series applications must be received before the end of June. Address: Peter W. Dykema, Chairman, Committee on Music Education Broadcasts, Teachers College, Columbia University, New York City.

**The National Education Association** announces that the Music Section for the 1935 convention at Denver will convene on July 2. As stated in a previous issue of the Journal, the chairman in charge of arrangements for the Music Section is Edith M. Keller, State Supervisor of Music for Ohio. Advance information from Miss Keller indicates that this event offers exceptional interest and benefit to all who are concerned with music in education.

The section meeting will be preceded by a luncheon, for which Janet Griffith is chairman of arrangements (Cosmopolitan Hotel, Tuesday, July 2 at 12:30 P. M.). Advance reservations should be sent to Miss Griffith at 2653 Bellaire St., Denver.

The In-and-About Denver Music Educators Club is cooperating in the preparations for the event, and in the provision of music for both the luncheon and the section meeting. John C. Kendel, Director of Music in the Denver Public Schools and President-Elect of the Southwestern Music Educators Conference, is in general charge of local arrangements.

Principal speaker at the section meeting will be Samuel T. Burns, Louisiana State Supervisor of Music, Baton Rouge. His topic: "Pioneering in Music Education."

Announcements will be made later regarding the place for the section meeting.

**National School Orchestra Association** held its annual meeting March 22 in the Claypool Hotel at Indianapolis, Ind., in connection with the biennial convention of the North Central Music Educators Conference held in Indianapolis March 17-22. Among the actions taken was the endorsement of the recommendation to the Committee on Festivals and Contests of the M. E. N. C. voted on by the National School Band Association at their January meeting, whereby a "perpetual" contest list be

substituted for the present plan of dropping contest pieces from the list for a period of three years following the year of their official use. According to this plan a "constant" list of music useable for any and every contest as a selective list would be maintained, with new titles added from year to year; provided, however, that in case such a plan is adopted, a band or orchestra shall not be permitted to play as a selected number any piece previously performed either as a selected or required number until after a period of two years has elapsed since such prior use. A closer cooperation and direct contact between state organizations and the N. S. O. A. was urged by Arthur L. Williams, Oberlin, Ohio. Plans for this cooperation were discussed and approved. An outline of the plans made by the local committee for the National

School Orchestra Contests and National Solo and Ensemble Contests held in Madison, Wis., May 17-18, was given by Orien E. Dalley, University of Wisconsin. Burnet C. Tutthill, Secretary of the National Association of Schools of Music, spoke briefly on the need for more original compositions for ensembles and solos, and urged that some action be taken to encourage American composers to write for these small groups. Officers elected were: President—Adam P. Lesinsky (re-elected), Whiting, Ind.; 1st Vice-President—George C. Wilson, Emporia, Kan.; 2nd Vice-President, Ralph Rush, Cleveland Heights, Ohio; Secretary-Treasurer—Otto J. Kraushaar, Waupun, Wis.; Board of Directors—T. Frank Coulter, Joplin, Mo.; members whose terms have not expired: J. Leon Ruddick, Cleveland, Ohio and Francis Findlay, Boston.

## OFFICERS OF THE SECTIONAL CONFERENCES 1935-1937

(CONDENSED REPORT OF 1935 ELECTIONS)

### EASTERN MUSIC EDUCATORS CONFERENCE

**President**—George L. Lindsay, Parkway at 21st St., Philadelphia, Pa.  
**1st Vice-President**—Laura Bryant, 422 E. Buffalo St., Ithaca, N. Y.  
**2nd Vice-President**—F. Colwell Conklin, 63 Hillcrest Ave., Larchmont, N. Y.  
**Secretary**—Elizabeth V. Beach, 315 Euclid Ave., Syracuse, N. Y.  
**Treasurer**—Clarence Wells, 228 Prospect St., East Orange, N. J.  
**Directors**—Laura Bryant, 422 E. Buffalo St., Ithaca, N. Y. (Nat'l Board, 1935-39); Doris Rayner, 1125 Main St., East Hartford, Conn. (1935-37 to fill Mr. Lindsay's unexpired term); John W. Neff, State Teachers College, Indiana, Pa. (1935-39); Lee M. Lockhart, 5650 Forbes St., Pittsburgh, Pa. (1935-39). **Directors whose terms are unexpired**—Glenn Gildersleeve, State Dept. of Public Instruction, Dover, Del. (1933-37); Ralph G. Winslow, Board of Education, City Hall, Albany, N. Y. (Nat'l Board, 1933-37).  
**Retiring Directors**—Arthur J. Dann, 27 Circuit Road, Worcester, Mass. (1931-35); William Owen, 11 Kenilworth Apts., Erie, Pa. (1931-35); M. Claude Rosenberry, State Dept. of Public Instruction, Harrisburg, Pa. (1931-1935).

### CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE

**President**—Mary E. Ireland, 2414 T. St., Sacramento, Calif.  
**1st Vice-President**—S. Earle Blakelee, 214 E. 4th St., Ontario, Calif.  
**2nd Vice-President**—Alfred H. Smith, 825 Union, San Diego, Calif.  
**Secretary-Treasurer**—Sylvia Garrison, 5613 Ocean View Dr., Oakland, Calif.  
**Directors**—Amy Grau Miller, 74 S. Sierra Bonita Ave., Pasadena (1935-1939). **Director whose term is unexpired**—Charles M. Dennis, Board of Education, San Francisco (1933-1937).  
**Retiring Director**—Glenn H. Woods, 1025 Second Ave., Oakland, Calif. (1931-1935).

### NORTHWEST MUSIC EDUCATORS CONFERENCE

**President**—Ethel M. Henson, 810 Dexter Ave., Seattle, Wash.  
**1st Vice-President**—Donald Foltz, 1613 No. 20th St., Boise, Idaho.  
**2nd Vice-President**—Berenice Barnard, University of Idaho, Moscow.  
**Secretary**—Andrew Loney, Jr., 301 Spring St., La Grande, Ore.  
**Treasurer**—W. C. Welke, University of Washington, Seattle, Wash.  
**Auditor**—R. F. Goranson, 452 So. 6th Ave., Pocatello, Idaho.  
**Directors**—Charles R. Cutts, 411 N. 29th St., Billings, Mont. (National Board, 1935-39); Marguerite V. Hood, State Department of Public Instruction, Helena, Mont. (1935-1939). **Directors whose terms are unexpired**—Helen Hall, 2017 Ravenna Blvd., Seattle, Wash. (1933-1937); Vincent Hiden, 2407 Washington St., Olympia, Wash. (1933-1937).  
**Retiring Director**—Ethel M. Henson (1931-1935). Marguerite V. Hood whose term on the National Board expired in 1935 was elected to the Northwest Board, 1935-1939.

### NORTH CENTRAL MUSIC EDUCATORS CONFERENCE

**President**—Carol M. Pitts, Central High School, Omaha, Neb.  
**1st Vice-President**—Hobart H. Sommers, 502 Aldine Ave., Chicago, Ill.  
**2nd Vice-President**—Orien E. Dalley, University School of Music, Madison, Wis.  
**Secretary**—Ann Dixon, 226 North First Ave., East, Duluth, Minn.  
**Treasurer**—C. V. Buttelman, Suite 840, 64 E. Jackson Blvd., Chicago, Ill.  
**Directors**—Fowler Smith, 11526 Linwood, Detroit, Mich. (Nat'l Board, 1935-39); William D. Revelli, Hobart High School, Hobart, Ind. (1935-1939); J. Leon Ruddick, 120 Board of Education, Cleveland, Ohio (1935-1939). **Directors whose terms are unexpired**—William W. Norton, Flint Community Music Ass'n, Flint, Mich. (Nat'l Board, 1933-1937); Effie E. Harman, 863 Forest Ave., South Bend, Ind. (1933-1937); Charles B. Righter, State University of Iowa, Iowa City (1933-1937).  
**Retiring Directors**—Edith M. Keller, State Department of Education, Columbus, Ohio (1931-1935); Harper C. Maybee, Western State Teachers College, Kalamazoo, Mich. (1933-35); Herman F. Smith, 1111 No. Tenth St., Milwaukee, Wis. (Nat'l Board, 1931-1935).

### SOUTHERN CONFERENCE FOR MUSIC EDUCATION

**President**—Grace Van Dyke More, Woman's College, University of North Carolina, Greensboro.  
**1st Vice-President**—E. May Saunders, 3rd Ave. So., Murfreesboro, Tenn.  
**2nd Vice-President**—Price Doyle, Murray State Teachers College, Murray, Ky.  
**Secretary**—Georgia Wagner, 16 Herron St., Montgomery, Ala.  
**Treasurer**—C. V. Buttelman, Suite 840, 64 E. Jackson Blvd., Chicago.  
**Directors**—Mary M. Conway, 703 Carondelet St., New Orleans, La. (Nat'l Board, 1935-1937); Lewis L. Stookery, Box 822, Mobile, Ala. (Nat'l Board, 1935-1939); J. Henry Francis, 1425 Lee St., Charleston, W. Va. (ex officio).

**Retiring Directors**—Grace Van Dyke More (Nat'l Board, 1931-1935); William C. Mayfarth, 81 Charlotte St., Asheville, N. C. (1931-1935); Grace P. Woodman, Princess Ann Hotel, Asheville, N. C. (1931-35).

### SOUTHWESTERN MUSIC EDUCATORS CONFERENCE

**President**—John C. Kendel, 414 14th St., Denver, Colo.  
**1st Vice-President**—R. Ritchie Robertson, 1104 E. Elm St., Springfield, Mo.  
**2nd Vice-President**—James L. Waller, 1232 So. Lewis Ave., Tulsa, Okla.  
**Secretary**—T. Frank Coulter, Box 402, Joplin, Mo.  
**Treasurer**—Catharine E. Strouse, Kansas State Teachers College, Emporia, Kan.  
**Directors**—George Oscar Bowen, 211 E. 29th St., Tulsa, Okla. (Nat'l Board, 1935-1939); Grace V. Wilson, Board of Education, Wichita, Kan. (Nat'l Board, 1935-1937).  
**Retiring Director**—J. Lucilla Burkhard, 2125 Grand Ave., Pueblo, Colo. (Nat'l Board, 1929-1935). George Oscar Bowen, whose term expired in 1935, was re-elected.



